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Reflections and Inspirations

Crater Lake reaches its 100th anniversary as a national park

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Karla Bonoff performs along with Kenny Edwards at the Yreka Community Theatre on June 28. See Artscene, page 28.

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ON THE COVER

Leading up to Crater Lake's one hundredth anniversary as a national park, forty-nine diverse artists participated in a residency program at the lake. The resulting creative work will be on display at the Schneider Museum of Art in Ashland, June 28-October 5. The Crater Lake Centennial Exhibition will include this oil painting by Sharon Rajnus, "Liquid Gold Evening." See feature, page 8.

The JEFFERSON MONTHLY Vol. 26 No. 6 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the Jefferson Public Radio Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. The JEFFERSON MONTHLY is provided by the Jefferson Public Radio Listeners Guild as a service to its members. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

Editor: Eric Alan

Managing Editor: Paul Westhelle

Design/Production: Impact Publications

Artscene Editor: Miki Smirl

Poetry Editors: Vince & Patty Wixon

Printing: Apple Press

JEFFERSON MONTHLY

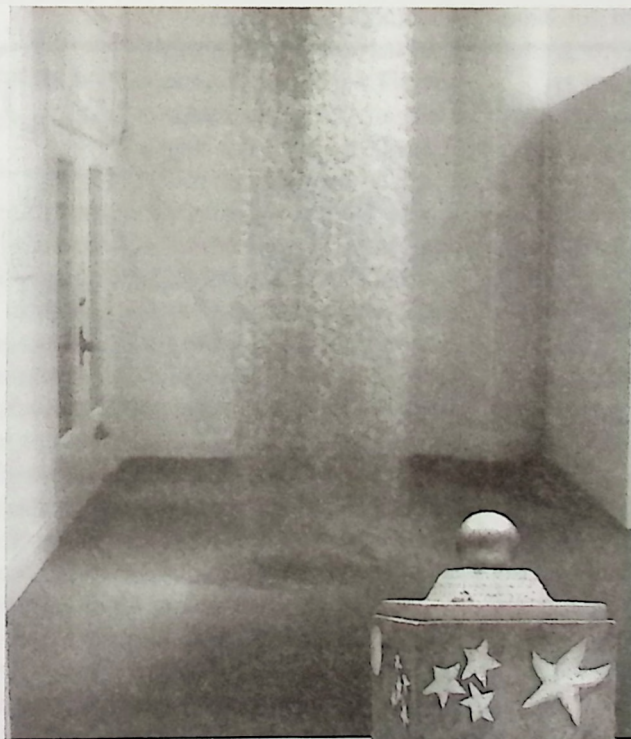
JUNE 2002

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For seventy-seven centuries, Crater Lake has been one of the world's most unique and spectacular bodies of water. Created from a cataclysmic volcanic explosion at least one hundred times greater than the Mt. St. Helens eruption, it has settled into being a refuge of uncommon peace and silence. And as Crater Lake reaches its 100th anniversary as a national park, celebrations of its beauty abound. Since the arrival of the white man, though, human relationship to the lake has changed dramatically. What do those clear waters reflect, about human culture as well as nature? Eric Alan looks at the lake, its history, and art that it has recently inspired.



Among the artwork inspired by Crater Lake's recent residency program are: Ruth Boerfijn's "Silvering Way," an installation of steel aviary wire netting (above), and Paula Gregerson's "Coyote and Star," made of wood, acrylic, and mixed media.

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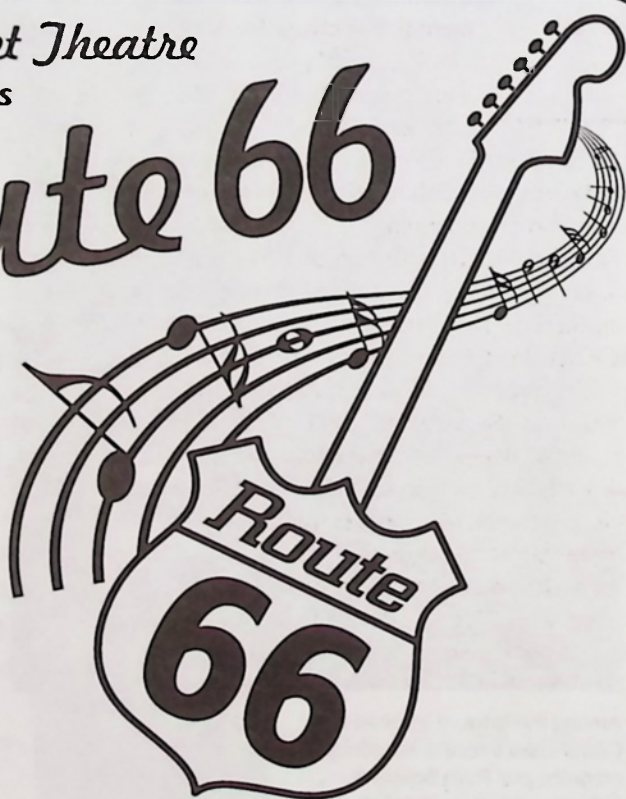
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TUNED IN

Ronald Kramer

Public Radio and Economics

For years we have received comments from realtors and chambers of commerce throughout our region who have reported that the availability of public radio service has, in their experience, been one of the top decision factors expressed by individuals who are exploring a housing purchase when considering moving to the area. So, in a way, I wasn't too surprised when a longtime JPR supporter, Jim Britell, recently called from Port Orford and the conversation started out in the same vein.

Port Orford is a small community of about 1,000 residents, historically a fishing village with a tourist economy also nourished by its location on US Highway 101. But more about Port Orford in a bit.

Jim reported that community leaders had come to the conclusion that one of the strongest attractions which Port Orford had to offer to complement its small-town life style and spectacular coastal environment, was that it was well-served with multiple public radio services from JPR. Indeed, Port Orford residents receive both our Classics and News and Rhythm and News services. Having recently read about the decline of classical music on some public radio stations, Port Orford civic leaders were feeling pretty good about having both of these JPR services available—which they concluded might give them a competitive advantage in attracting active, civic minded new neighbors. They reasoned that not too many towns of their size, with their other amenities, could offer that.

What sets Port Orford apart from the anecdotal observations of realtors and chambers of commerce is that Port Orford took the next step—they included their finding that the presence of public radio was a

significant contributor to their community's economic health in a recently adopted "Strategic Plan For Community and Economic Development." Such plans are developed by cities throughout Oregon and serve as a method of assessing each community's requests for economic development funds from Oregon state government.

Identifying Port Orford's strengths in the Plan's introduction, the City of Port Orford

Planning Commission states: "The community is one of the few rural communities in the US with access to two different public FM radio stations and Oregon public broadcast television."

Then, identifying the community's key developmental objectives for economic growth, the Plan goes on to identify as its fifth key strategy (out of

about twenty): "Develop an additional public radio station in the area for news and information programming."

In other words, with two of JPR's program services identified as a key element of strengthening the community's economic prosperity, Port Orford would like to have our third program service, the News and Information Service, as well. And, by including that goal as an economic strategy, Port Orford is hoping that State economic development funds to help realize that goal might be secured.

Port Orford has had an interesting relationship with JPR. In 1977 the then-City Manager of this small town contacted me to ask how it might be possible to secure our programming in their community. At that time we operated only one radio station, which served the Medford-Ashland area. But, at the request of Port Orford city officials, staff from the City and JPR explored the means we might employ to extend our service to them. The solution

required building a huge, enormously costly translator to bounce our signal over the Coast Mountains. That solar-powered translator, arguably the largest translator ever built in the lower 48 states (and still in service), was so expensive that the only way to justify the cost was to build translators to serve Bandon, Coos Bay/North Bend, Gold Beach and Brookings. "No problem," the Port Orford folks said. "We're sure they'd also be interested in having public radio. Let us talk with them."

In short order we had resolutions from all the coastal cities asking JPR to extend service to them and expressions of interest in raising the funds to match the federal grant which would be necessary to install the entire system. That system, which signed on in pieces between 1980 and 1982, is still in operation today.

And it all started because Port Orford asked for public radio service.

These folks knew then that public radio was not only a cultural asset, but also an economic asset to a community whose economic character was already changing. Today they have reaffirmed those findings in their formal Economic Development Plan. And, just like in the 1970s, they're now out telling that story to their neighboring coastal communities.

It has become fashionable in some mainly eastern elitist circles to label public radio as a plaything of the highly educated and well-to-do. Tell that to a small fishing village trying to attract new residents to strengthen the community's economic foundation. Even in Oregon state government funds Oregon Public Broadcasting through the State Economic Development Administration. While an artifact of legislative history causes JPR to be funded through the Oregon University System, as opposed to the State's Economic Development Administration, the positive economic impact of JPR's presence in the small Oregon and California towns we serve is the same.

And according to Port Orford, it's a powerful and important community asset. ■

Ronald Kramer is JPR's Executive Director.

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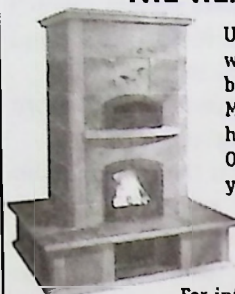
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WORTH THE WALK OR DRIVE



JEFFERSON ALMANAC

Diana Coogle

Thirty-Seven Minutes of Absolute Heaven

What I wanted to do on my birthday this summer was go to Crater Lake with my friend Jeff and his two kids, Erin and Andy, who were visiting from Georgia. We would take the boat ride and get off to hike on Wizard Island, but most of all what I wanted to do at Crater Lake was swim. So we drove to the park and admired the view, then drove around the lake to Fleetwood Cove Trail, where Jeff left me at the kiosk to get the boat tickets while he parked the car. That meant the timing of our activities was up to me. We could have made the 2:15 boat, but the conditions were perfect at that moment for swimming—a clear, blue sky; no wind; warm sunshine. I didn't want to take any chances on missing my swim by having a wind come up or the sun turn pale by the time we returned from the boat, so I bought tickets for the 3:00 boat.

We hiked down the trail to the boat dock, changed into our swimsuits, and climbed down the rocks to the lake's edge. Erin and Andy teetered there giggling; Jeff looked at the water dubiously; I walked unhesitatingly into it and was gone.

People on shore were puzzled. "What's she doing?" they asked Jeff as they watched my dark head diminish to a dot in the lake.

What was I doing? I was swimming in the deepest lake in the United States through water so blue it could have given the name to blue. With my arms wrapped in underwater sunlight, I was pulling halos of gold rippling through that rich royal blue. I was following the diamond on my ring as it sparked flashes of yellow and red against that background of blue. What was

I doing? I was swimming in a meditation of blue. I was swimming in Crater Lake.

But I had a boat to catch, so finally I swam back. Jeff said we had four minutes to get to the dock. I snatched my clothes and shoes, and the four of us hurried down the path. We could see that the boat was already full of people. The dock hand was casting off the rope.

"Hold the boat!" I yelled, running barefooted, my clothes spilling over my arms.

"Hold the boat!" Jeff hollered behind me.

The dock hand stood up. He looked up the trail at the four running figures. The boat floated, widening the vee between its stern and the dock, then moved in again, closing the blue gap. We leapt onto the dock and scrambled on board.

As we headed around the lake, the guide walked through the boat to me. "You swam for a long time," she said.

"Thirty-seven minutes," Jeff told her.

She said she thought that was probably a record at Crater Lake. Pleased, I envisioned a plaque hanging on the wall of the lodge. And the truth was I would still be swimming except that I had had a boat to catch.

As it turned out, however, my swim had cost us our hike on Wizard Island. I learned now that the 2:15 boat was the last one to leave passengers there. I looked at Jeff guiltily, but he said not to mind, the boat ride was fabulous, and, truly, it was beautiful beyond my expectations to be inside the caldera, looking up at the magnificent cliffs, gliding around Wizard Island and Phantom Ship on that royal blue water. Jeff

WHAT WAS I DOING?

I WAS SWIMMING

IN A MEDITATION

OF BLUE.



ERIC ALAN

might have minded missing the hike more than I did, though, since I will certainly return to Crater Lake to take the boat to the island, whereas this trip to Oregon might have been Jeff's last chance to hike there. I felt a little guilty, but, secretly, I also felt justified in my choice to take the later boat so we—I—could swim. After all, it was my birthday, and nothing could equal those thirty-seven minutes of absolute heaven swimming in Crater Lake.

■

This essay comes from Diana Coogle's new book, *Living with All My Senses: 25 Years of Life on the Mountain*, which is available for \$14 from Laughing Dog Press, P.O. Box 3314, Applegate, OR 97530, or at local book stores.

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JEFFERSON PERSPECTIVE

Les AuCoin

Fool Mother Nature? Not!

If the results weren't so calamitous, history's attempts to fool Mother Nature would make you split a gut. Two recent developments in this vein are genuine lulus.

First I'll tell you about a plan to sate the thirst of overpopulated San Diego that is positively over the top. Then I'll describe organized opposition to shutting down three polluting, cost-inefficient fish hatcheries that produce genetically inferior fish. (Other than *that*, they're a terrific deal.)

Let's start with the water caper. There's this Alaska company, see, and it wants to station ships at the mouth of the rivers of northern California to capture fresh water for export to thirsty San Diego. The ships would be fitted with a long pipe to insert upstream. To the pipe would be attached a bladder the size of eight football fields and stored on-deck on a humungous reel. The river's current would push freshwater through the pipe, into the bladder, which, as it filled up, would be slowly unreeling into the ocean.

Are you still with me?

The bladder would then be towed down the coastline by tugboat to San Diego. There the water would be sold to support a population that has long since outgrown its own water supply and can't steal from anyone else anymore.

The company is an international consortium called World Water SA. One enthusiast waxed, "What tankers did for the oil industry, water bags will do for the water industry." Why wasn't I surprised to learn that the company president, Ric Davidge, worked in the Interior Department under James Watt?

The scheme is likely to disappear like a

waterspout in April, so we don't have to ventilate for long about the effects it might wreak on estuaries, anadromous fish, or ocean food chains that begin at a river's mouth. But it should remind us to what extent we've believed we could settle the west by re-engineering nature. And at what price to the environment.

We've also built fish hatcheries to make up for fish habitat we've destroyed. Now taxpayer-subsidized salmon can cost \$250 per fish to produce, and overworked watersheds produce dirtier water, less wildlife, and more limited recreation.

We've robbed water from the Colorado River to irrigate golf courses and backyard swimming

pools in Arizona. Now when you visit the desert environment of Phoenix you have to cope with *humidity*.

Phoenix's water, like ninety-five percent of San Diego's, comes courtesy of taxpayers across the nation who have subsidized water transfers for the benefit of others. Where are those steely-eyed champions of free-market forces when we need them?

If millions of people want to move to San Diego, fine. But let them pay the true market value for their water, based on supply and demand. The price and availability of water would force stable populations and sustainable living. No subsidies, no bladders. Just the "silent hand of the marketplace." It's a conservative concept.

In Oregon, Governor John Kitzhaber is trying to strike a blow for environmental reason and fiscal prudence by shutting down the aforementioned fish hatcheries.

At a time when the state budget is way out whack and conservatives won't allow taxes to be raised, you might think that a plan to cut nearly \$1.5 million in govern-

ment spending *while improving the environment* would be a no-brainer.

But special interests wishing to promote significantly more development along the Oregon coast are counter-punching. They want to restore funding for the wasteful polluters, even as schools and other public services and getting the budget axe. Many of the same individuals abhor government "social engineering" and want it to just get out of business's way.

For years, respected researchers have cautioned the Oregon Department of Fish and Wildlife (ODFW) that hatchery fish are genetically inferior to native fish, that they compete for food needed by declining runs of genetically strong wild fish, and, worse, that they interbreed with their wild cousins, thereby making wild fish runs more susceptible to disease, predation, and extinction.

In fact, in virtually every case where hatchery production has been reduced or eliminated along the Oregon coast, wild fish populations have increased, sometimes dramatically. This doesn't impress the development interests, comfortably costumed as fiscal conservatives.

The legislature will decide who wins this battle when it meets in special session in June. Hatchery boosters think they'll prevail because supporters of a sound environment won't be watching. But we always pay a price when we reengineer nature, as the scientists told the ODFW.

The antiquated, pollution-generating fish hatcheries also force Oregonians to pay an opportunity cost. In Oregon's budget crisis, a dollar spent in one place is a dollar that can't be spent elsewhere. In this sense, hatcheries are, as Eisenhower once said of military spending, a form of theft from our children, who deserve—but in budget after budget are losing—decent schools and critical services.

Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.

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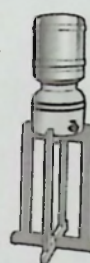
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WORTH THE WALK OR DRIVE

Reflections and Inspirations

Crater Lake reaches its 100th anniversary as a national park, with its waters reflecting human culture as much as nature.

Article by Eric Alan



An oil painting of Crater Lake's reflective brilliance, "Crater Lake; Early Evening," painted by Judith Corning during an artistic residency there in advance of the park's centennial. Corning is one of forty-nine artists whose lake-related creations will be displayed at the Schneider Museum of Art in Ashland this summer.



Other art included in the Crater Lake Centennial Exhibition include (clockwise from above): Kevin Christman, "Crater Lake Series #6 and #7," oil on panel/hydrocal; April Waters, "Inner Falls," oil; WeiPing Wang, "Sunset on Crater Lake," water based mixed media.

If only violence could always result in such beautiful peace; in deep silence and renewed growth. Then, Crater Lake would be a teacher more than a park—an even deeper testament to resilience within nature's fury. As it is, the lake is a central refuge for human quests of art, science, sensation and spirit: a place whose profound vistas not only contain silence, but inspire it.

As the 100th anniversary of Crater Lake's designation as a national park passes, celebrations and remembrances of its inspirational power abound. The anniversary is more a marker of human history than of other nature, though. Crater Lake's history spans 7,700 years, and for most of that time, its preservation was a matter of course, not a battle to be waged. Thus, looking into the past century means looking into the difference from the 7,600 years before. The lake's remarkably pure reflections show aspects of society and self as much as pristine sky and rugged features of remnant volcanic stone.

In seventy-seven centuries, there have been two distinct eras of human relationship to the lake's spectacular waters: Native American, and Anglo-American. If there's one common thread that links the two eras, it's silence and majesty enough to invoke religion and tears. The silence has stayed, underlying all action, since the volcanic explosions ceased and left it dominant. Through Anglo visitors' descriptive words in the past century, the phrase "sea of silence" repeatedly recurs, first coined by Joaquin Miller in 1904. Miller was flamboyant in both fashion and verbiage, and respect among his peers was often lacking. Whatever his taste in dress and description, however, time has worn his memory well, and it's now his words which are often recalled first on others' reverent tongues. He did, indeed, understand Crater Lake's quiet strength. As he wrote of the lake, "The one thing that strikes you... is the silence, the profound pathetic silence that broods at all times over all things... It is not an intense silence, as if you were lost, but a sweet sympathetic silence that makes itself respected and all the people are as if in church."

Yet in that description is also the difference between the two eras as well as its link. For the native Ouxkanee—or the Klamath, as they came to



be called after the arrival of 19th century Canadian trappers—there was no “as if” regarding the connection of the lake to worship. The lake and its origins were directly considered to be of the gods and their own conflicts, full of terrible power and overwhelming sacredness. It’s difficult to trace native reverence through white men’s history books, however, which largely treat the lake’s history as beginning with its accidental discovery by a prospector in 1853. Through a distorted cultural lens, conflicts of fact and perspective still linger. All history is revisionist, just as all art is interpretive; still, a generally cohesive view across cultural bounds begins to arise. The



A black and white photo of Crater Lake icicles, hand-tinted with oils by Jana Carole, entitled “Fire & Ice: Icicles.”

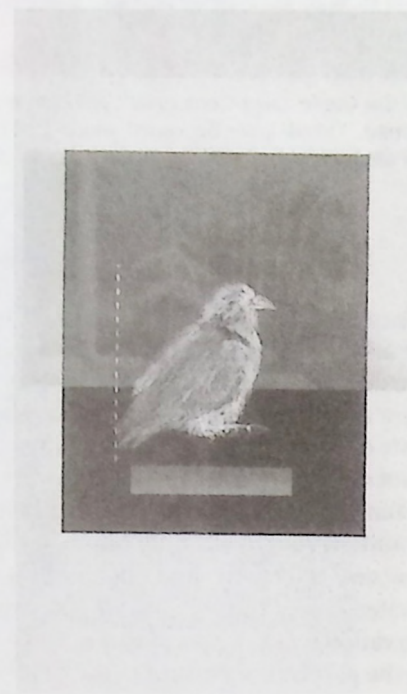
Ouxkanee/Klamath spirit history saw (and still sees) the lake’s creation as a conflict of the gods of the upper and lower worlds, with the cataclysmic volcanic explosion an expression of the underworld god’s anger. After an epic battle this god was driven back below for good, and with this permanent banishment came the rains which created the lake and its peace. While those outside the native culture may dismiss this tale in a literal sense, its details parallel the known geologic events of the region, stretching from what would become called Mt. Mazama and Crater Lake to Mt. Shasta. These spirit beliefs also served the lake as well as the people, by establishing it as a sacred place of power and reverence, to be respected, sought carefully in its grace, and feared.

In the late 1990s, in studying the native and white relationships to the land, researcher Robert H. Winthrop (with the assistance of local tribes, the National Park Service and many others) found subtle but striking differences in the history of reaction to the lake between cultures, in part because of what he terms “far more nuanced and complex appreciation of such landscapes inherent in Indian traditions.” Not only did he find direct prayer to the lake and its surrounding lands within those traditions—much more direct than Miller’s “as if” description of

near reverence—he also found a profound difference in the lake’s inner effect. His research yields this, among his conclusions: “For the American explorers and settlers, the encounter with Crater Lake appears to have yielded a deep emotional response, but not a deeper knowledge or transformation of self... Unlike the Indian visitors to Crater Lake, the Anglo-American travelers lacked the cultural models... which allow such encounters to yield a message, to produce lasting understanding and personal change.”

Lasting understanding and personal change were certainly not what the first Anglo visitors were seeking. The lake was

stumbled upon by John Wesley Hillman and his men in 1853, who were instead looking for gold, and who were apparently quite lost at the time. At the moment of discovery, they were only seeking a high peak from which to gain bearings. Hillman’s own account later is that his mule fortunately noticed it first, stopping just short of the crater’s sudden edge. “If I had been riding a blind mule,” he said, “I firmly believe I would have ridden over the edge to death and destruction.” Although in awe of their accidental discovery, the Hillman party moved on. Not



A drawing/digital creation by Nancy Turner-Smith, “The Chill of a Thousand Pearly Hues.”

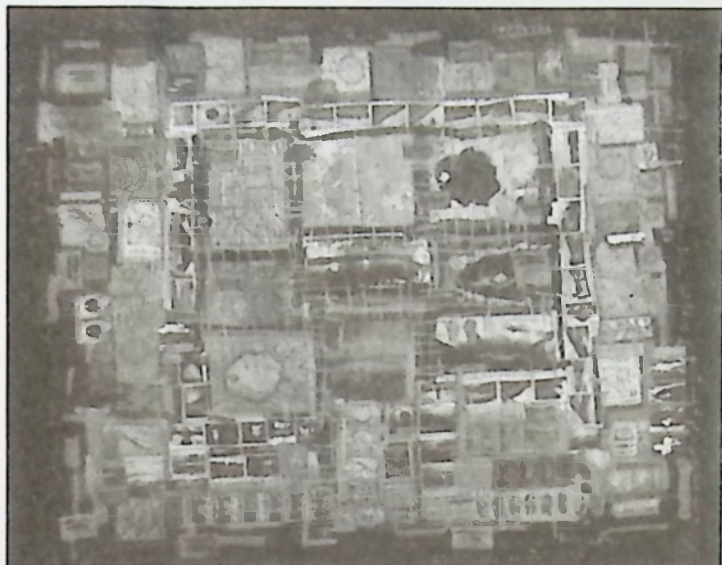
another pair of white men’s eyes saw the lake until nine years later.

Inevitably, though, word of the lake’s deep beauty began to spread—particularly after the first photograph of the lake was taken by pioneer Peter Britt in 1874. As in other locales, the ironies of art in relation to preservation and development began in earnest. The same art which celebrates and reveres the sacred land can inspire unintended desires in others, if they have different inclinations than preservation. As Ashland’s Schneider Museum of Art notes in introducing its Crater Lake Centennial Exhibition (on display June 28-October 5, 2002), “[artists’] interpretations and renderings of the land were a major influence on subsequent development and western expansion.” People saw in the art what was already in themselves. Those feeling the presence of great beauty and spirit saw it there deeply; those looking to exploit resources for wealth saw it equally clearly. So, with the message of the lake’s uniqueness suddenly spreading far and wide, came the urgent need and drive for its preservation.

The preservation drive was spearheaded by William Gladstone Steel, who wrote in 1886, “An overmastering conviction came to me that this wonderful spot must be saved, wild

and beautiful, just as it was, for all future generations, and that it was up to me to do something." And do something he did: he spent the next seventeen years passionately lobbying for the preservation of the lake as a national park, eventually overcoming congressional resistance to the financial stress to treasury reserves. Without Steel's single-minded determination, Crater Lake's current beauty would surely be more compromised than it is, and his status as the park's "Founding Father" seems well-earned.

The old adage holds that every revolution contains the seeds of its own destruction, though. And not only was Steel



Bonnie Peterson's fiber hanging, "Crater Lake Centennial," includes heat transfer of maps, postage stamps, photos, and other materials on satin, velvet and sheers, journal embroidery and hand stitching.

fighting to save Crater Lake from the very society he was a part of, his later writings show unrealized plans oddly inconsistent with his own goals for the lake's pristine preservation. In 1925, he envisioned among other things: "A tunnel should then be bored from the water to the rim road... and the debris used to fill in along the shore line, for parking, turning, boathouses and other conveniences... The crowning glory of the park will consist of an automobile road to the top of Mt. Scott... walls will encircle the summit, where 200 cars or more can park with perfect safety... then will come a road inside the rim, near the water, crossing to Wizard Island..." His purpose in these plans, it seems, was a hope to allow all to enjoy the lake's wonders, and to provide a place for "inspired thoughts of reverence for the God of Abraham." The inherent contradictions, along with the inspirations, live together as one amid the lake's reflections and inspirations.

Joaquin Miller objected to Crater Lake construction plans twenty-one years before Steel penned the above, saying about hotel, road and railroad plans, "Well, so be it, if you must mock nature and break this hush and silence of a thousand centuries, but I shall not be here... Let us keep this last and best sacred to silence and nature. That which is not worth climbing to see is not worth seeing."

As a climber and explorer himself, Steel provided a keen observer's eye and most likely had the first-ever experience of a man on the surface of the waters in a boat. He later recounted

this 1886 trip. "About the time of the full moon I slipped out of camp one night, pulled out near the center and stopped for observation... A full moon floated in the air and down below it was just as pure and beautiful... I was an atom in the center of an enormous sphere, looking up to the starry heavens and looking down to its counterpart... Did ever human eye behold such a sight?" It would be 102 years later that aquatic biologist Mark Buktenica would be the first to experience a submersible dive to the lake's deepest point. Across time, the two men's sense of silence echoes in parallel. "As I slowly sank into the depths of the lake, I was engulfed in the blue which eventually turned to darkness. The only sounds in the submarine were the creaking and popping of the hull as it adjusted to the increasing pressure and the persistent hum of the carbon dioxide scrubbers cleaning the air... After reaching the bottom... I shut off the scrubbers and instrument lights to better experience the solitude and quiet..." Even under almost 2,000 feet of water, the sub's dive flag was silhouetted against lighter water, "a surprising testament to Crater Lake's incredible clarity."

The reactions of Steel and Buktenica show that there is no border between science and sensual observation, emotion and the art of water and sky—though the finer points of this oneness may have eluded some pioneer observers. "To the geologist, this remarkable feature is no less impressive than it is to the lover of the beautiful," wrote Captain Clarence E. Dutton in 1886, as if geologists themselves were not lovers of beauty. Dutton was a part of the U.S. Geological Survey team there at the time; it was he with whom Steel had his earliest conversations regarding the preservation of the lake. Through his work and others, the lake's richness as a geological study area spread through scientific circles. In reporting to the Smithsonian Institute in 1897, geologist J.S. Diller concluded, "Crater Lake affords one of the most interesting and instructing fields for the study of volcanic geology to be found anywhere in the world. Considered in all its aspects, it ranks with the Grand Canyon of the Colorado, the Yosemite Valley, and the falls of Niagra."

Capturing the lake's multi-faceted essence with scientific inquiry alone is impossible; doing so with art is no easier. Said author Frances Fuller Victor in 1891, "No pen can reproduce its image, no picture be painted to do it justice; nor can it, for obvious reasons, be satisfactorily photographed." Still, she herself was drawn to the attempt, as countless others have been since. Occasionally, artistic visitors have kept creative silence at the lake. Author Jack London, for example, who was so impressed by his 1911 visit that he called it the climax of his world travels, never kept a promise to integrate it into his writings. Mostly, though, Crater Lake inspires so many artistic creations that bringing a fresh perspective has become the primary challenge. That is especially true in the modern era, now that ease of access along paved roads allows visitors in air-conditioned tour buses to have surface experiences with the lake and their response to it. Hordes ride in behind tinted windows without breaking a sweat or breathing the outside air, pile out en masse to take a few hurried snapshots from the rim parking lot, before once again rolling away after mere minutes at lake-side.

It was for this reason that retired National Park Service naturalist Glen Kaye proposed an artist residency program for Crater Lake's park centennial—similar to programs he estab-

lished in the Rocky Mountains and in Hawaii. As he told the Associated Press, "One of my frustrations at Hawaii Volcanoes was seeing busload after busload of people coming by making rolling stops through the parking lots and overlooks and taking pictures of experiences they never had. We want people to have deeper and richer experiences, both intellectually and emotionally." So it was that forty-nine artists were invited to live and create at the park for one to four weeks, chosen from the applicants by former Schneider Museum director Sanford Shaman. Regional and national artists comprised the group, plus artists from China and Israel. They worked in diverse media: traditional oil, photography, multi-media constructions and even site-specific installations working with the lake's winter snow and ice itself. The result, according to the museum's description, is that "the artists experienced newfound respect for the landscape, and park employees, trained in the sciences, began to view the environment through the artists' eyes with a new aesthetic appreciation of water, geological formations, forests and sky."

The forty-nine residencies yielded forty-nine different perspectives, all to be shared with Schneider Museum visitors this summer. A taste of the experience behind the artists' creations once more reveals subtle links, not only between these current artists but also to other lake visitors across seventy-seven centuries, and to the greater forces of nature. Artist Charu Colorado, who created a painting and installation based on a fascination with myth and native lore, says of the lake, "The reflections, shifting light and wind currents during the day and evening seemed to communicate, not only the power of Indian mythology, but the ancient immensity and all-encompassing power of the universe compared to the youth, smallness and vulnerability of the human race and other creatures of the earth." This vulnerability in the face of earthly power is reflected in the art and statements of other participants too. Catie Faryl Levitt, in noting feelings of fear and a sense of adversarial relationship to Crater Lake's rugged winter, says, "This primitive response is not unexpected; humans' aesthetic relationship to the natural world has only evolved as our ability to be safe from the elements has grown." Still, the forces of the lake show that we are never safe—and Levitt notes that icy automobile roads pose as much mortal danger as any earlier threat.

Photographer Jana Carole, too, writes of the challenges in creating under conditions of harsh lake weather; but she also found inspiration in exactly the same. "What attracted me to the Crater Lake region was its compelling images of opposition, the counterpoint and tenuous balance that the natural landscape conveys. Never yielding the predictable four seasons we enjoy in milder climates, Crater Lake offers only the brilliant severity of intense winters versus the warm radiance of incredibly short summers." Artist Victoria McOmie took the personal relationship to winter a step further, creating a site-specific

installation of ice and snow whose borders were drawn with the edge of her snow-angel form. "It was... a place to reconsider how one, particularly as a woman, looks at the human body in relationship to the landscape." Though the ice installation was necessarily transient, related clay pieces form her contribution to the Schneider show. She says her residency experience is in line with Native American usage of the lake as a vision quest site.

Within her own quest, watercolor artist Harriet Rex Smith found unity and connection with the deepest forces of all—forces integral to each of us and easily forgotten. She writes, "Astronomers tell us how far away galaxies are in terms of light years. I can't compute light years—but I can paint what is near and dear, and then bring the awesome image down to become visually familiar. I believe that the Universe is one, composed of the same elements and forces, governed by the same laws, created and informed by the same consciousness, and to know the near is to know the far. This gives us a claim on what might seem to be the special knowledge of scientists who tell us that we are made of star-stuff: the iron in our blood was created in the furnace of exploding stars. No wonder that we are amazed, dazzled, by the cosmos. I take great pleasure in creating watercolors that bring these ideas together, since for me, visual beauty is Love expressed. Therefore the Universe is a loving place, and I take it personally."

The view of Crater Lake as an inherently sacred and loving place still offers itself to every passing visitor. In concluding his cultural research on visitors' reflections, Robert H. Winthrop notes the current Anglo trend to find sacred landscapes, and to infuse the search with elements from other cultures. "Whether it is culturally feasible deliberately

to create ritual, myth, and sacred landscapes remains to be seen," he says. Whatever answer appears nationally will probably be seen as clearly as anywhere in the reflections from Crater Lake, and in the art and science inspired there. As the park's 100th anniversary arrives, the reflections of that marker seem to ask: Why, in this recent century, has only some land been deemed worthy of the respect of preservation? What do these park borders say? It's not just artists, these days, seeing visions and drawing lines. ■

Information on Crater Lake
Centennial events may be found
online at www.nps.gov/crla.
The Schneider Museum of Art
Crater Lake Centennial Exhibition
will be open June 28–October 5,
2002,
with an opening reception on
Thursday, June 27 from 5–7 p.m.
The reception is free and open
to the public.
The Schneider Museum is on
the SOU campus in Ashland,
at Siskiyou Blvd. and Indiana St.
For more information,
call (541)552-6245 or visit
www.sou.edu/sma.

Materials and quotes for this article were gathered with the assistance of Kevin Bacher, Carolyn Hescocock, and Steve Mark at Crater Lake/National Park Service; and Mary Gardiner at the Schneider Museum. Some quotes were also published elsewhere at previous historical points, including words from Joaquin Miller (Sunset, 1904); Robert H. Winthrop (Nature Notes from Crater Lake, 1997); John Wesley Hillman (The Story of Crater Lake National Park, by Howard & Marian Place, 1974); William Gladstone Steel (The West Shore, 1886; and Steel Points, 1925); Glen Kaye (Ann Arbor News, 2001).



NATURE NOTES

Frank Lang

Baker Cypress

What do you think of when you hear the word "cypress"? An island in the Mediterranean Sea? Some kind of tree? Deep swamps in the south, as in the bald cypress? Alaska cypress? Lawson cypress? The Monterey Peninsula? No, not the Mediterranean Island. The first question wasn't fair. I was thinking of the cypress spelled "c-y-p-r-e-s-s," not the one spelled "C-y-p-r-u-s."

The bald cypress is the common name for the genus *Taxodium* in the plant family that includes the redwoods. One species is the deciduous conifer of low wet areas of the southeastern United States. Alaska and

Lawson cypress are trees in the genus *Chamaecyparis*, often called cedars or false cypresses in the family Cupressaceae. If you thought of the Monterey Peninsula you were probably thinking of the Monterey cypress, a species in the true cypress genus, *Cupressus*, also in the Cupressaceae.

The previous discussion would have been even more irrelevant if we could ignore common names and just use *Cupressus*. This gets us to where I would like to begin, with a discussion of the true cypress genus, *Cupressus*.

Although *Cupressus* is closely related to the false cypress genus *Chamaecyparis*—they can form intergenetic hybrids—they look more like junipers. Like junipers, they are relatively small trees with tiny scale-like leaves arranged on round branchlets. Instead of having the small bluish berry-like cones of junipers, cypresses have larger spherical seed producing cones. The false cypresses have small scale-like leaves on flattened branchlets.

North American cypress species are found in the southwest, Baja California, California and southern Oregon; most are local in distribution and rare. The one true

cypress native to southwest Oregon and northern California is the Baker or Modoc cypress, *Cupressus Bakeri*.

The largest population is scattered over 7,000 acres at Timber Crater near the corner of Siskiyou, Modoc, and Shasta Counties in California. The others are much smaller and scattered at a few locations in the Cascades and Klamath Mountains.

Locally, there are two places to see Baker cypress that might make a nice outing: east of Miller Lake west of the Applegate River, or at Flounce Rock overlooking Lost Creek Reservoir near Prospect. The Bureau of

Land Management has set aside the Flounce Rock grove for special management and has even gone so far as to plant Baker cypress in a nearby clearcut. Flounce Rock can be reached by automobile and a short walk. The road is a little rough at the end so leave the limousine at home. Miller Lake is part of a new botanical area set aside by the Rogue River National Forest, the logging road is good to the trail head, then it is a bit of a walk to the lake. Contact these two federal agencies for complete directions and thank them for their thoughtfulness.

If you just want to see a cypress, take a look at the magnificent Monterey cypress on corner at Briscoe School across from the Methodist Church in Ashland. It makes waiting for the stoplight a pleasure. □

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

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SAMPLER



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INSIDE THE BOX

Scott Dewing

That Uncanny Spam

"Do you or anyone you know have a suspended DRIVERS LICENSE? I can get you an International Drivers license legal in 189 countries, regardless of your past driving history. Get Back on the Road! Email me at cyberbetter2003@aol.com or call 813-598-9113."

Well, no, I don't know anyone with a suspended drivers license nor do I have any need to be *legal* to drive in 189 countries. The above unsolicited email recently landed in my inbox. Spam—gone are the days when it was merely a mystery meat that came in a blue can with yellow letters. Now we have to deal daily with the new spam, those pesky emails that come sliding into our inboxes with the same gelatinous ease that the real SPAM® has as it slides from its can.

I'm sure many of you receive spam on a daily basis promising you everything from the erectile miracles of Viagra to all-expense-paid vacations to the Bahamas, free siding for your home, free access to pornography or the opportunity to earn \$5000 a week "working part-time from home!" I detest spam and know I am not alone in this—that's why I want to empower you to do something about it.

When it comes to spam, you can do yourself a great favor by closely guarding your email address(es). Websites that sell items online usually require you to create an account that includes personal information, including your email address. Only give out your email address if required. Also, check the Web site's privacy policy (it's usually a link in barely legible 6 point type squeezed in at the very bottom of the Web page). Any reputable Web site will have a privacy policy that will let you know

if they reserve the right to resell the personal information you provide them. Many sites that require personal information for you to sign up give you the option to "opt out" at sign up. This means there will be a check box that says something like, "Yes, please *do* give out my email address to as many other companies as possible so they can spam me until my inbox explodes." Okay, that's not really what it will say, but that's essentially what they're asking permission to do. The checkbox will almost always be checked by default (for your convenience, of course) and it is up to you, the wary consumer, to uncheck it before hitting the submit button.

Another tactic you can use is giving bogus email addresses. I've lost count of how many times I've been john@johndoe.com or bart@simpson.com. But that only works for dumb Web sites. More intelligent sites run a query to make sure the email address you give is legitimate. You can circumvent this by setting up a free

email account with a provider such as Yahoo! or Hotmail. You can then give this address to Web sites that require personal information in order for you to utilize, download or otherwise use their services or order their products. Then once a month, login and bulk delete everything, or spend a few moments enjoying reading some of the stupid emails that would have otherwise ended up at the email address you use daily.

Many popular email applications have junk email filtering capability built-in. In addition, many ISPs run junk email filtering software on their email servers, which will help limit the amount of spam that will find its way into your inbox. In some cases, rules can be set by the user. Back in the days when I used America Online, my email

DO YOUR PART AND
TOGETHER WE CAN ALL
GET SPAM BACK
INTO THE CAN
WHERE IT BELONGS.

address found its way into the digital hands of some very prolific spammers. I received so much spam daily that it took me more time to sift through it all and delete the unwanted emails than it did for me to read the ones I did want. I finally got so fed up with the situation that I configured my account to only allow emails from addresses I specified. Everything else would be rejected. It took some maintenance on my part and meant that my long lost high-school sweetheart wouldn't be able to email me when she finally found my email address after years of searching. But I didn't need that kind of complication/distractation in my life anyway, not to mention the fact that both of us were probably not lookin' as good as we used to.

If you want to be truly proactive and do your part to "take a bite out of spam" then you should report spammers. Some ISPs have an email address you can forward spam to so they can add them to their filtering list and/or blacklist the entire domain from which the spam is originating. I recently signed up with SpamCop (www.spamcop.net). It's a free service. Once you sign up, you are emailed an address to which you can forward all the spam you receive. (Yes, you need to give SpamCop a valid email address.) SpamCop is very clever. According to the description at their Web site, "SpamCop will parse the headers of unwanted email and (if all goes well) phrase a complaint to the system administrator responsible for the spammer's Internet access." It's then up to the administrators of the spammer's ISP to take direct action against the spammer. Administrators usually don't know that spammers are abusing their systems, but most of them will want to know if their systems are being abused and will often take action against the users who are responsible for sending spam. It's a process that takes initiative and action on behalf of the person reporting the spam (you), the folks at SpamCop and the administrators at the ISP the spammer is utilizing. But just like anything else in this world, if you want to make a change, you're going to have to make an effort. Do your part and together we can all get spam back into the can where it belongs. ■

Scott Dewing is an IT consultant and writer. He lives in Ashland, Oregon. Please don't send him any spam.




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Michael Feldman's

Whad'Ya Know?

All the News that Isn't

The biggest dilemma for the Bush administration right now is finding a foreign policy outside of war. War is good, but you don't want to overuse it. Loses some of its appeal.

Homeland Security Cop Tom Ridge says if he testifies before a Senate committee, he will have to kill them.

A new technology will make passport pictures so ugly no one will claim to be you.

The Organization of Islamic Nations says it depends what you mean by "terrorism," leading some to suspect Bill Clinton may have drafted the statement.

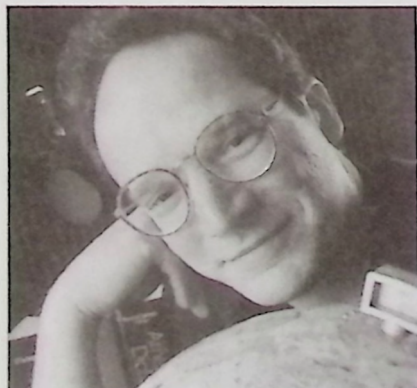
Stung by criticism of skyrocketing gas prices, service stations have been quietly downsizing the gallon. Still costs you 25 dollars to fill your tank, but you get sixty gallons!

The European Union issues its most forceful statement yet on the Middle East, declaring that all figs must be of uniform quality, dried without preservatives, and not longer than six centimeters.

In hindsight, military analysts say it may have been a mistake to send South Vietnamese regulars into Tora Bora. Meanwhile, Bin Laden is reportedly living as Osama Guitierrez in a Buenos Aires suburb, where he is said to be a model citizen.

You know things are bad when you read about a priest going to jail for dealing drugs and you're relieved that's all it was.

That's all the news that isn't.



**12 Noon Saturdays on
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ON THE SCENE

Lucy Edwards

Creating the Competition

In April, the Oregon Associated Press (AP) announced its award winners for 2001. JPR's news department was well-represented with three First Place awards in Division 2, for stations with up to three full-time staff. One went to Commentator Les AuCoin, who won Best Commentary for his radio essay, "America's Homegrown Ayatollahs." Arts reporter Bob Davy won Best Use of Sound for one of his arts features; and I, as News Director, was awarded Best Feature for 2001. But there is more to the story.

I think of our news department as a unique place. It's not just a newsroom; it's a classroom, a laboratory, and a bit of an oasis. It's a creative and productive environment where we produce the elements of *The Jefferson Daily*. There are not many so-called "one-person shops" in radio that produce a daily newsmagazine. By one-person shop, I mean there is only one paid staff member in our department: the News Director. But we have over a dozen high school and university students as well as several community volunteers who spend hours in the newsroom every week. And in this place, we create the competition.

Two other big award winners this year at Oregon AP are familiar names to longtime JPR listeners. Jeff Brady was a Southern Oregon University broadcast major who trained in radio at JPR, and served as interim News Director in 1995. He won two First Place awards in Division 1 for his reporting for Oregon Public Broadcasting. His voice is now familiar on NPR, and he appears on Oregon Public TV as a regular commentator. During his time in the Rogue Valley, he also worked at Channel 10 news.

Sarah Ferren also graduated from SOU as a broadcast major. She worked in the news department, spent a year in Guanajuato, Mexico on the Amistad exchange program, and then returned to

host our *Morning Edition* newscast, until she graduated and moved to Eugene to report for KUGN, a commercial station. In AP's Division 2 (that's our division), Sarah took home three First Place awards. She truly became the competition! I have no doubt that, if she chooses, Sarah could easily be a national voice (and in my vision, it would be for public radio).

Southern Oregon University and Jefferson Public Radio have provided the environment to create the best in radio journalism in the state of Oregon. The News Director at Oregon Public Broadcasting in Portland is also

an SOU grad and was a JPR news volunteer. And there are many more.

The newsroom at JPR is a small place. But in this small place, our reach is huge.



JPR News Director Lucy Edwards with JPR commentator and retired congressman Les AuCoin, each the recipient of Oregon Associated Press Awards this year.

That's because along with the community, we've made a commitment to covering regional news. And in our shared educational mission with Southern Oregon University, we have made our studios a place to learn and create. There are not many places that do this—anywhere.

I write this just before going to Santa Barbara, to celebrate the 40th Anniversary of KCSB-FM, University of California, Santa Barbara's community

CONTINUED ON PAGE 31

Enjoy an evening under the stars
with stars-in-the-making!

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Julian
Hersh



Peter
Jaffe

A Tribute to William Whitson, Founder and Director 1966–2001

MONDAY, JUNE 24 • 8:30PM

OREGON SHAKESPEARE FESTIVAL ELIZABETHAN THEATRE, ASHLAND

\$10 General Admission • \$7 Students, Seniors

\$7 Oregon Shakespeare Festival and JPR Listeners Guild members

Tickets available at Festival Box Office, 541-482-4331

PROGRAM

Grieg Suite for Strings in Olden Style from Holberg's Time, Op. 40

Haydn Concerto for Cello in D Major

Mozart Symphony No. 29 in A Major (K. 201)

The Palo Alto Chamber Orchestra, renowned for its youthful vigor and professional sound, will present award-winning cellist **Julian Hersh** under the direction of guest conductor **Peter Jaffe**.

*In case of rain, the concert will be held indoors at the Bowmer Theatre
(festival seating)*

Attention: JPR Listeners Guild! You are entitled to
the \$7 discount price for your entire ticket order!



Oregon Shakespeare Festival



PROGRAM GUIDE

At a Glance

Specials this month

News & Information Service KSJK / KAGI / KTBR / KRVM

In June, the entire News & Information Service begins to feature a program once only heard in Lane County. Hosted by the award winning Warren Olney, *To The Point* began, on the News and Information Service, as a promising experiment tucked in the late afternoon and repeated early evenings on KRVM-AM (our Lane County News & Information outlet). The program proved to be a hard hitting, fast-paced look at national & global issues featuring a mix of guests in politics, technology and the arts. Many JPR staff members found themselves hearing terrific programming coming out of the small speaker connected to the automation system which feeds audio to KRVM-AM and wondering why they couldn't hear it at home. Now they and the entire listening area can tune to *To The Point* weekdays at 1 p.m.



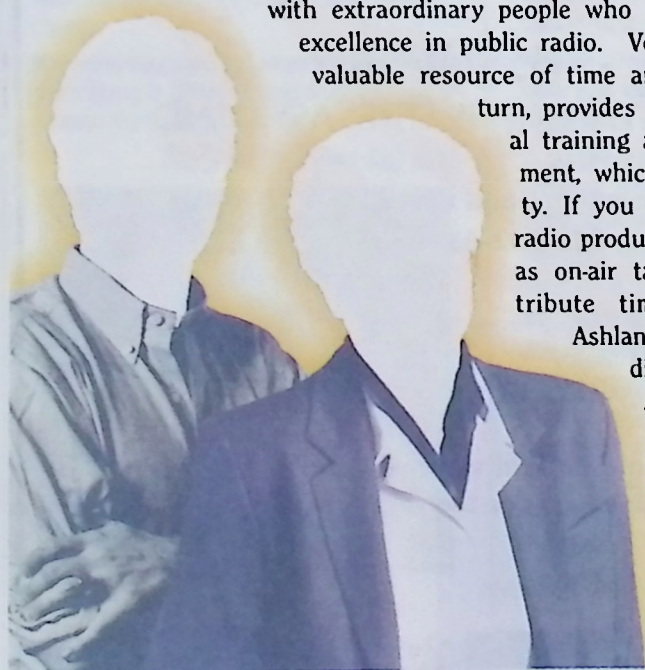
Warren Olney

Volunteer Profile

This month's *Volunteer Profile* features you or someone you know—we hope! Please consider giving a few hours a week of your time to Jefferson Public Radio's programming department.

JPR would not exist without the loyal support from its community of volunteers. The southern Oregon/northern California region is a special place with extraordinary people who have a passion for excellence in public radio. Volunteers provide a valuable resource of time and energy. JPR, in

turn, provides valuable professional training and a rich environment, which nurtures creativity. If you have experience in radio production, journalism or as on-air talent and can contribute time in either the Ashland or Redding studios, please contact JPR at (541) 552-6301 (Ashland) or (530) 243-8000 (Redding). Hope to see you soon.



KSOR

Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for
translator communities
listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KOOZ 94.1 FM
MYRTLE POINT

KNHT 107.3 FM
RIO DELL/EUREKA
CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday
5:00am Morning Edition	4:30pm Jefferson Daily	6:00am Weekend Edition	6:00am Weekend Edition
7:00am First Concert	5:00pm All Things Considered	8:00am First Concert	9:00am Millennium of Music
12:00pm NPR News	7:00pm State Farm Music Hall	10:30am Lyric Opera of Chicago	10:00am St. Paul Sunday
12:06pm Siskiyou Music Hall		2:00pm From the Top	11:00am Siskiyou Music Hall
4:00pm All Things Considered		3:00pm Siskiyou Music Hall	2:00pm Indianapolis On the Air
		4:00pm All Things Considered	3:00pm Car Talk
		5:00pm Common Ground	4:00pm All Things Considered
		5:30pm On With the Show	5:00pm To the Best of Our Knowledge
		7:00pm State Farm Music Hall	7:00pm State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNBY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
5:00am Morning Edition	6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered	N. CALIFORNIA STATIONS ONLY:	10:00am Jazz Sunday
5:30pm Jefferson Daily	10:30am California Report	2:00pm Rollin' the Blues
6:00pm World Café	11:00am Car Talk	3:00pm Le Show
8:00pm Echoes	12:00pm West Coast Live	4:00pm New Dimensions
10:00pm Late Night Jazz with Bob Parlocha	2:00pm Afropop Worldwide	5:00pm All Things Considered
	3:00pm World Beat Show	6:00pm Folk Show
	5:00pm All Things Considered	9:00pm Thistle & Shamrock
	6:00pm American Rhythm	10:00pm Music from the Hearts of Space
	8:00pm Grateful Dead Hour	11:00pm Late Night Jazz with Bob Parlocha
	9:00pm The Retro Lounge	
	10:00pm Blues Show	

News & Information

KSJK AM 1230
TALENT

KACI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

Monday through Friday	Saturday	Sunday
5:00am BBC World Service	5:00am BBC World Service	5:00am BBC World Service
7:00am Diane Rehm Show	8:00am Sound Money	8:00am To the Best of Our Knowledge
8:00am The Jefferson Exchange with Jeff Golden	9:00am Studio 360	10:00am Studio 360
10:00am Public Interest	10:00am West Coast Live	11:00am Sound Money
11:00am Talk of the Nation	12:00pm Whad'Ya Know	12:00pm Prairie Home Companion
1:00pm To the Point	2:00pm This American Life	2:00pm This American Life
2:00pm The World	3:00pm A Prairie Home Companion with Garrison Keillor	3:00pm Rewind
3:00pm Fresh Air with Terry Gross	5:00pm Rewind	KRVM EUGENE ONLY:
KRVM EUGENE ONLY:	6:00pm Fresh Air Weekend	3:00pm Le Show
3:00pm TBA	7:00pm Tech Nation	4:00pm Zorba Paster on Your Health
4:00pm The Connection	8:00pm New Dimensions	5:00pm Healing Arts
	9:00pm BBC World Service	6:00pm What's on Your Mind?
	11:00pm World Radio Network	7:00pm The Parent's Journal
		8:00pm People's Pharmacy
		9:00pm BBC World Service
		11:00pm World Radio Network

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: alan@jeffnet.org

CLASSICS & NEWS SERVICE

KSOR 90.1 FM ASHLAND KSRS 91.5 FM ROSEBURG KNYR 91.3 FM YREKA KSRC 88.3 FM ASHLAND KOOZ 94.1 FM MYRTLE POINT KNHT 107.3 FM RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

JPR Morning News

Includes weather for the region. Hosted by Urban Kohler.

7:00am-Noon

First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

NPR News

12:06pm-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

Lyric Opera of Chicago

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians

taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Siskiyou Music Hall

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

Common Ground

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00pm-3:00pm

Indianapolis On the Air

3:00pm-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louise Vahle and Jeff Esworthy.

FEATURED WORKS

HIGHLIGHTS

* indicates June birthday

First Concert

- June 3 M Glinka (6/1)*: *Trio Pathétique* in D minor
 June 4 T Elgar (6/2)*: *The Wand of Youth*, Suite No. 2
 June 5 W O'Connor: Quartet for Violin, Viola, Cello and Doublebass
 June 6 T Khachaturian*: *Dance Suite*
 June 7 F Rodrigo: *Concierto Madrigal*
 June 10 M Nielsen: *Little Suite*, Op. 1
 June 11 T R. Strauss*: *Till Eulenspiegels lustige Streiche*, Op. 28
 June 12 W Liszt: *Hungarian Rhapsody*, No. 6
 June 13 T Arnaud: *Latin American Scenario*
 June 14 F Herman: *Grand Fantasia on Columbus*
 June 17 M Stravinsky*: *Symphony of Psalms*
 June 18 T Barber: *Souvenirs*, Op. 28
 June 19 W Stamitz*: *Concerto for Clarinet*, No. 3
 June 20 T Offenbach*: *Overture to Orpheus in the Underworld*
 June 21 F JCF Bach*: *Sinfonia* in D minor
 June 24 M Vaughn Williams: *Phantasy Quintet*
 June 25 T Arriaga: *Symphony* in D major
 June 26 W Hoffmeister: *Concerto for Two Clarinets and Orchestra*
 June 27 T Ward: *Concertino for Strings*
 June 28 F Rodgers*: *Slaughter on Tenth Avenue*

Siskiyou Music Hall

- June 3 M Mozart: *Serenade* in D, K. 320 "Posthorn"
 June 4 T Onslow: *Symphony* No. 2, Op. 42 in D minor
 June 5 W Brahms: *Variations & Fugue on a Theme by Handel*, Op. 24
 June 6 T Ravel: *Miroirs*
 June 7 F Mendelssohn: *Quartet* No. 3 in D Major, Op. 44 No. 1
 June 10 M Herzogenberg*: *String Trio* Op. 27 No. 2 in F Major
 June 11 T Strauss*: *Violin Concerto* in D minor, Op. 8
 June 12 W Schrecker: *Romantic Suite*
 June 13 T Schumann: *Novelletten*, Op. 21
 June 14 F Mahler: *Symphony* No. 6 in A minor "Tragic"
 June 17 M Gounoud*: *Symphony* No. 2 in E flat Major
 June 18 T Pleyel*: *Octet* in C Major
 June 19 W Gorecki: *Symphony* No. 3
 June 20 T Field: *Piano Concerto* No. 6 in C Major
 June 21 F Copland: *Symphony* No. 3
 June 24 M Dvorak: *Symphony* No. 3 in E flat Major, Op. 10
 June 25 T Bruckner: *String Quartet* in F Major
 June 25 W Aulin: *Violin Concerto* No. 3 in C minor, Op. 14
 June 26 T Stojowski: *Piano Concerto* No. 2 in A flat Major
 June 27 F Joachim*: *Violin Concerto* No. 3 in G Major

Lyric Opera of Chicago

June 1 • *The Magic Flute* by Mozart

Conducted by: Sir Andrew Davis
 Paul Groves, Dorothea Roschmann, Gerald Finley, Matti Salminen, Mary Dunleavy, Egils Silins, Lielle Berman, David Cangelosi, Kelley Nassief, Melina Pyron and Beth Clayton

June 8 • *Billy Budd* by Benjamin Britten

Conducted by: Sir Andrew Davis
 Narhan Gunn, Kim Begley, Samuel Ramey, Richard Stilwell, Stephen West, and Philip Kraus.

June 15 • *La Boheme* by Puccini

Conducted by: Bruno Bartoletti
 Leontina Vaduva, Roberto Aronica, Stephen Powell, Erwin Schorrer, Alexandra von Der Weth, Brian Montgomery, and Dale Travis

June 22 • *Parsifal* by Wagner

Conducted by: Sir Andrew Davis
 Gosta Winberg, Catherine Malfitano, Matti Salminen, Mark Delavan, Egils Silins, and Bjarni Thor Knstinson

June 29 • *Hansel and Gretel* by Engelbert Humperdinck

Conducted by: Mark Elder
 Elizabeth Norberg-Schulz, Alice Coote, Eugenie Grunewald, Anne-Marie Owens, Stephen West, and Maria Kanyova

Saint Paul Sunday

June 2 • *Brentano String Quartet*

Franz Joseph Haydn: *Quartet* in A major, Op. 20, No. 6 -I. Allegro di molto e scherzando
 Igor Stravinsky: *Three Pieces for String Quartet*
 Béla Bartók: *Quartet* No. 1

June 9 • *Pieter Wispelwey, cello; Dejan Lazic, piano*

Zoltán Kodály: *Sonata for Cello*, Op. 8 (1915) -I. Allegro maestoso ma appassionata
 Frédéric Chopin: *Introduction and Grande Polonaise Brillante for Cello and Piano* in C Major, Op. 3
 Ludwig van Beethoven: *Sonata for Cello and Piano* in g minor, Op. 5 No. 2 -I. Adagio sostenuto e espressivo
 -II. Allegro molto piu tosto presto -III. Rondo (Allegro)

June 16 • *Ahn Trio*

Haydn: *Trio* No. 45 in Eb major, Hob. XV:29 John Musto: *Piano Trio* (1998) -II. Slowly, Allegro molto
 Kenji Bunch: *Slow Movement*
 Jim Morrison: *Riders On The Storm*

June 23 • *Jorja Fleezanis, violin; Cyril Huvé, fortepiano*

Ludwig van Beethoven: *Sonata* No. 4 in a minor, Op. 23 -I. Presto -II. Andante scherzoso, piu Allegretto
 Ludwig van Beethoven: *Sonata* No. 7 in c minor, Op. 30, No. 2 -I. Allegro con brio
 Ludwig van Beethoven: *Sonata* No. 10 in G major, Op. 96

June 30 • *Petersen String Quartet*

Franz Joseph Haydn: *Quartet* in G major, Op. 1, No. 4
 Ludwig van Beethoven: *Quartet* in f minor, Op. 95, "Serioso"

From the Top

June 1 • *From the Top* travels to Portland, Oregon, as Chamber Music Northwest hosts the program from Kaul Auditorium on the campus of Reed

College. Among this week's highlights will be an extraordinary performance by one of America's best hand-bell choirs.

June 8 • Live at the stunning Corning Museum of Glass in Corning, NY. We will meet a fabulous 15-year-old violinist from Pennsylvania performing music by Sarasate based on Bizet's Carmen, and we'll also hear the heart-stopping story of how a teenage cellist met the movie star of his dreams. We'll also meet a clarinet/piano duo who are editors of their school newspaper.

June 15 • Recorded at San Francisco's Davies Hall, this edition features talented young musicians from the San Francisco Bay Area, almost all of whom participate in programs of the San Francisco Symphony Youth Orchestra.

June 22 • *From the Top* is joined by special guest Midori in a performance recorded at the Music Teachers National Association annual convention at Washington's Kennedy Center. Midori, who began her extraordinary career when she was the same age as many of *From the Top*'s young performers, now devotes much of her time and energy to "Midori & Friends," a nonprofit organization that provides concerts and other educational activities in schools and hospitals where children do not often have the opportunity for direct involvement with the arts.

June 29 • *From the Top* comes from its home at New England Conservatory's Jordan Hall in Boston. For the first time on our show we feature a wind octet made up of talented kids from the Boston area performing the effervescent *Divertimento* by Jacob. We'll also discover the transcendent power of a low D and the transformative power of the alphorn.



HANDEL WITH CARE

If you're particular about the music you listen to, you should handle your selection of radio stations carefully.

Join us each weekday morning from 7am to noon, and each weekday afternoon from noon to 4pm for a fresh approach to the greatest hits of the last eight centuries.

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iJPR



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
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ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00am-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Urban Kohler.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Brad Ranger and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards and the JPR news team.

6:00pm-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am

Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray

Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00pm-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00pm-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am

The Blues Show

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Frances Ouyang and Keri Green bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

June 2 • Artie Shaw

At age 91, Artie Shaw is the last living icon of the Swing Era. He is known for his skills on the clarinet, and also as a bandleader with a restless imagination. Although he put down his clarinet at age forty-five, never to play again, his reputation has not diminished. *Piano Jazz* honors this great musician as trumpeter and jazz historian Richard Sudhalter and host McPartland celebrate his life and music.

June 9 • Gary Versace

Pianist and teacher Gary Versace is a rising talent. As an instructor at the University of Oregon, he teaches jazz during the day and performs in Portland and Seattle at night. Critics hail him as a "monster player, capable of astonishing improvisation, gorgeous chords, fabulous runs, splendid fills, you name it." In this program, he plays his own composition, "Soon Enough." He and McPartland end the show with Tad Dameron's tune, "LadyBird."

June 16 • Nnenna Freelon

Vocalist Nnenna Freelon exudes both class and sophistication. Her soulful style consists of fresh interpretations of classic standards, such as "Just in Time." She and McPartland discuss the importance of melody and Freelon surprises McPartland with a lyric to "Threnody," one of McPartland's compositions.

June 23 • Stefon Harris

An innovative and impressive young artist, Stefon Harris blazes new trails on vibraphone and marimba. Much of his music is on the cutting edge, yet he plays with a strong sense of tradition. He shows off his fresh, clear sound and it is easy to see that he is a truly dedicated and musically responsible performer.

June 30 • Les Paul

Les Paul, the phenomenal guitarist and pioneering inventor, has been a major influence in 20th century music, both as a performer and innovator. His jazz

roots go back to the early '30s with his evening radio show on WIND in Chicago. Playing "Just One More Chance" and other early standards with McPartland, Paul illustrates that he's as creative as ever.

New Dimensions

June 2 • The Eternal Well: Changing the World from the Inside Out with Merton I.

June 9 • Thinking Together: A Socratic Dialogue with Christopher Phillips

June 16 • The 1960s Live On in the 21st Century with James Fadiman

June 23 • A Time for Choices Part 5: The Search for Security with Terry Tempest Williams, John Mohawk, Jane Hirshfield and Oriah Mountain Dreamer.

June 30 • A Time For Choices Part 6: with guests TBA

The Thistle & Shamrock

June 2 • Listening Westward

Music from western places in Ireland and Scotland is the music of lonely, rugged mountainsides, and sea-ravaged coastlines. It is wild fiddle music, and singing in the ancient languages of the Gael. At its heart is tradition; at its soul, innovation. The Ni Dhomhnaill sisters (pron: Nee Gonnell), Altan, Capercaillie, Martin Hayes, and The Peatbog Faeries take us westward.

June 9 • Greentrax Anniversary

Around the time of the 19th anniversary of *The Thistle & Shamrock*, we salute the anniversary celebrations of the Greentrax label, which last year marked fifteen years with a special album release. Brian McNeill and Mairi MacInnes share their music and best wishes, and founder Ian Green gives us every reason to believe that a police pension was never so well spent.

June 16 • For Our Fathers

We celebrate the musical legacy of fathers with music from members of Cherish the Ladies, most of whom who attribute their heritage to their dads. Also featured is Kirsty MacColl, who inherited a passion for music from her folk legend father Ewan MacColl, but it led her away from folk music to create her own highly personal style.

June 23 • Summer Sounds

Breeze into summer with this week's music from William Jackson, Nightnoise, Maddie Prior, and Eddi Reader.

June 30 • Foot Stompin'

Simon Thumire pays a visit, concertina in hand, to talk about his own burgeoning musical life and take us through some of his latest projects: an award for young traditional musicians, and his "Foot Stompin' Records," featuring many of the bright young stars of traditional music. Do we let him leave without playing us a few tunes? Absolutely not.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

ASPARAGUS & PEA PODS WITH SHRIMP

(Makes 4 Servings)

1½ lb asparagus, cut diagonally into 1" pieces
1 tbsp sesame oil
4½ tsp brown sugar
2½ cups snow peas or Chinese pea pods
2 tsp rice or red wine vinegar
1 lrg red bell pepper, cored & sliced
2 tsp soy sauce
¾ lb shrimp, peeled, deveined, tails removed
2 tsp toasted white sesame seeds
cooked brown rice
2-3 tbsp candied ginger, slivered (optional)
canola oil spray

*To your own taste

Lightly coat skillet with canola oil cooking spray. Over medium-low heat, cook candied ginger and shrimp 3 minutes, stirring constantly to prevent sticking. Shrimp is done when it turns opaque. (Be careful not to overcook or shrimp will turn rubbery.) Set aside. In large pot, using steamer insert, lightly steam asparagus, about 2 minutes. Add pea pods and red pepper; steam for 2 minutes more. (Do not overcook; vegetables should be slightly crunchy.)

In large bowl, whisk together sesame oil, brown sugar and wine vinegar. Add vegetables, shrimp and candied ginger; toss until well mixed. To serve as main dish: Sprinkle with sesame seeds, and serve over rice (makes 4 servings). To serve as salad: Chill for 3 hours, sprinkle with sesame seeds, and serve as side dish (makes 6 servings).

Nutritional Analysis:

Calories 11% (229 cal); Protein 52% (26.5 g); Carbohydrate 7% (26 g); Total Fat 7% (5.1 g); Saturated Fat 4% (0.92 g); Calories from Protein: 41%, Carbohydrate: 41%, Fat: 18%.

News & Information Service

KJSK AM 1230
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KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm
TBA

4:00pm-6:00pm
The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm
TBA

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm
BBC World Service

11:00pm-1:00am
World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm
Rewind

A not-so-serious look back at the news of the week. A mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
Tech Nation

8:00pm-9:00pm
New Dimensions

9:00pm-11:00pm
BBC World Service

11:00pm-1:00am
World Radio Network

SUNDAYS

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BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
Studio 360

11:00am-12:00pm
Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm
Rewind

Repeat of Saturday's broadcast.

KRVM EUGENE ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

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Medford, OR (541) 779-3460

On Track, Inc.
Medford, OR · (541)772-1777
Osteoporosis Center, Walter Emori MD
Medford, OR · (541)608-7511
Providence Medford Medical Center
877-541-0588 · (541) 732-5000
Redding Family Medical Group
Redding, CA · (530)244-4034
Redding Medical Center
Redding, CA · (530)244-5457
Rick's Medical Supply
Roseburg, OR · (541) 672-3042
Dr. Lonn Robertson Family Dentistry
Springfield, OR · (541)746-6517
Dr. Wendy Schilling,
Internal Medicine
Ashland, OR · (541) 482-3344
Bryan Sohl, MD, Maternal Fetal
Medford, OR · (541) 608-5983
Isabeau Vollhardt, Lic. Acupuncturist
Ashland, OR · (541) 482-3493
Ronald G. Worland, MD, Plastic Surgery
Medford, OR · (541) 773-2110

HOME, GARDEN & GIFT

Allyson's of Ashland Fine Kitchenware
Ashland, OR · (541) 482-2884
Cone 9 Cookware & Espresso Bar
North Bend, OR · (541) 756-4535
Coos Bay Satellite & Spa
Coos Bay, OR · (541)266-8927
Dandelion
Redding, CA (530)247-1292
The Gift Box
Klamath Falls, OR · (541)882-2500
Hardin Optical Company Store
Bandon, OR · hardinoptical.com
Hometown Aquarium
Fortuna, CA · (707)725-3941
Hot Spring Spa
Medford, OR · (541) 779-9411
Northwest Nature Shop
Ashland, OR · (541) 482-3241
One World
Ashland/Medford, OR · (541) 488-5717
Ordway's Nursery / Ordway's Indoors
Coos Bay, OR · (541) 269-2493
Paddington Station
Ashland, OR · (541) 482-1343

HOME IMPROVEMENT & REPAIR

Cedar Electric
North Bend, OR · (541) 756-3402
Design Wise Studio
Ashland, OR · (541)482-7854
Farr's True Value Hardware
Coos Bay · (541) 267-2137
Coquille · (541) 396-3161
Two Stiffs Who Need Work Painters
Ashland, OR · (541)482-2964

INDIVIDUALS, BUSINESSES & ORGANIZATIONS

Friends of South Slough
Charleston, OR · (541) 888-5558
Jackson County Library Foundation
Medford, OR · (541)774-8673
Klamath Siskiyou Wildlands Center
Ashland, OR · (541) 488-5789
Charles & Lupe McHenry
On behalf of Access Food Share
Medford Fabrication
Medford, OR · (541) 779-1970
Menasha Forest Products Corporation
North Bend, OR · (541)756-1193
Northland Cable Television
Mt. Shasta, CA · (530)926-6128

Fran & Tim Orrok
Dr. John Wm. and Betty Long Unruh
Fund of the Oregon Community Foundation
World Wildlife Fund
www.worldwildlife.org/klamathsiskiyou
Ashland, OR · (541)482-0775

LANDSCAPING & GARDENING

Aqua Serene
Ashland, OR · (541)482-7600
The Arborist
Ashland, OR · (541) 482-8371
Commercial Landscape Services
Redding, CA · (530) 223-6327
Matrix Bio-Scientific
Grants Pass, OR · (541) 471-6028
Natural Ponds & Landscapes
Ashland, OR · (541)552-0515
Plant Oregon
Talent, OR · (541) 535-3531
Soderback Gardens
Talent, OR · (541)535-8887
Upcountry Gardens
Shingletown, CA · (530) 474-3240

LEGAL SERVICES

Eric Alan Berg & Associates
Redding, CA · (530)223-5100
Black, Chapman, Webber & Stevens
Attorneys serving Medford, Grants Pass,
Klamath Falls, Brookings & Yreka
(541) 772-9850
Michael Brian
Medford, OR · (541) 772-1334
Joe Charter & Associates
Medford 779-9330 Ashland 482-9015
William P. Haberlach, Attorney At Law
Medford, OR · (541) 773-7477
Robert Kuenzel, Attorney At Law
Ashland, OR · (541) 552-0142
William G. Purdy, Attorney At Law
Medford, OR · (541)770-5466
Law offices of Jeffrey C. Stotter
Redding, CA · (530) 241-6384

LIFE COACHING/MEDIATION

Mediation Works
Medford, OR · (541) 770-2468

MARKETING/ADVERTISING

Ashland Directory
Ashland, OR · (541)482-2542
Kinesis, Inc.
Ashland, OR · (541) 482-3600

MARTIAL ARTS

Siskiyou Aikikai
Ashland, OR · (541)482-5435

MUSICAL INSTRUMENTS

Bernie's Guitar
Redding, CA · (530) 223-2040
The Brass Reed
Redding, CA · (530)243-3540

OPEN AIR MARKETS

Lithia Artisans Market
Calle Guanajuato, Ashland
Rogue Valley Growers & Crafters Market
Ashland/Medford/Jacksonville 472-9409

PHOTOGRAPHY

Tina Bolling Photography
tinabolling.com · (541)482-2930
Rocket Photo
Ashland, OR · (541)488-0690

Sterling Images
Ashland, OR · (541) 552-9579

REAL ESTATE

Ashland Homes & Real Estate
Ashland, OR · (541) 482-0044
CARR Realty
Palo Cedro, CA · (530)547-3384
CARR Real Estate Appraisals
Redding, CA · (530) 221-6023
Sherry McManus, Coldwell Banker
Klamath Falls, OR · (541) 884-1343
Avie & Alan Donovan
Ashland, OR · (541) 261-3548
Annette Pugh, Gateway Real Estate
Ashland, OR · annettepugh.com

RECREATION

The 5th Season
Mt. Shasta, CA · (530)926-3606
Ashland Outdoor Store
Ashland, OR · (541) 488-1202
The Bike Shop
Redding, CA · (530) 223-1205
Lowdown Boardshop
Ashland, OR · (541) 488-8969
Mount Shasta Board & Ski Park
Mt. Shasta, CA · 1-800-SKI-SHASTA
Rogue Valley Cycle Sport
Ashland & Medford, OR · (541) 488-0581
Siskiyou Field Institute
siskiyou.org · 541-592-4459
Upper Sacramento River Exchange
Dunsmuir, CA · (530)235-2012
Village Cycle
Redding, CA · (530)223-2320

RESTAURANTS

Acorn Cafe
Montgomery Creek, CA · (530)337-6736
The Black Sheep
Ashland, OR · (541) 482-6414
The Breadboard Restaurant
Ashland, OR · (541) 488-0295
Brothers Restaurant
Ashland, OR · (541) 482-9671
Campus Grounds Coffee Den
Ashland, OR · (541)488-LEOS
Caterina's Trattoria
Jacksonville, OR · (541)899-6975
Chocolat de Nannette
Redding, CA · (530) 241-4068
Cornerstone Bakery & Cafe
Dunsmuir, CA · (530)235-4677
Gogi's Restaurant
Jacksonville, OR · (541)899-8699
Greenleaf Restaurant
Ashland, OR · (541)482-2808
Il Giardino Cucina Italiana
Ashland · (541) 488-0816
The Keep
Palo Cedro, CA · (530)547-2068
Marie Callender's Restaurant & Bakery
Medford · Chico · Eureka · Redding
Morning Glory Restaurant
Ashland, OR · (541) 488-8636
Omar's Restaurant & Lounge
Ashland, OR · (541) 488-1281
Roger's Zoo
North Bend, OR · (541) 756-2550
Samovar Restaurant
Medford, OR · (541)779-4967
Schlotsky's Deli
Medford, OR (541)734-0671
The Scoop Homemade Ice Cream
Medford, OR · (541)779-4300

Sengthong's
Dunsmuir, CA (530)235-4770
Señor Rosas
Redding, CA · (530) 241-TACO
Serendipity
Redding, CA · (530)244-3780
Silver Star Restaurant
Anderson, CA · (530) 365-1791
Summer Jo's
Grants Pass, OR · summerjo.com
The Village Pantry Restaurants
Eureka · Arcata · Fortuna · McKinleyville
Vinny's Italian Kitchen
Medford, OR · (541) 618-8669
Waldo's Mongolian Grill & Bar
Klamath Falls, OR · (541)884-6863
Wild Goose Café & Bar
Ashland, OR · (541) 488-4103

RETIREMENT CENTERS

Linus Oakes Retirement Center
Roseburg, OR · (541) 677-4800

TRAVEL/LODGING

Ashland Springs Hotel
ashlandspringshotel.com · (541)488-1700
Ashland's Tudor House
Ashland, OR · (541) 488-4428
The Castaway Lodging
Port Orford, OR · (541) 332-4502
Siskiyou Visitor's Bureau
Mount Shasta, CA · (877) 747-5496
Surprise Valley Hot Springs
Cedarville, CA · (530) 279-2040
Travel Essentials
Ashland, OR · (541) 482-7383
Traveloregon.com
Traveloregon.com/trips
Valley River Inn
Eugene, OR valleyriverinn.com
Winchester Inn & Restaurant
Ashland, OR · (541)488-1113

VETERINARIANS

Lithia Springs Veterinary Care
Ashland, OR · (541)482-6636
Rogue Valley Equine Hospital
Eagle Point, OR · (541) 826-9001

WEARABLES

Arcata Bay Llamas
Arcata, CA · (707)822-1700
Barefoot Weavers
Nesika Beach, OR · (541) 247-2249
Diamond Showcase
Medford, OR · (541) 772-3766
Directions
Mt. Shasta, CA · (530) 926-2367
Earthly Goods
Ashland, OR · (541) 488-8080
Nimbus
Ashland, OR · (541) 482-3621
Norris Shoes
Medford, OR · (541) 772-2123
Renaissance Rose & Wild Rose
Ashland, OR 488-0119/488-2844
Sunflower Lifestyles
Redding, CA · (530)245-0901
Utopia - Handmade Clothing
Ashland, OR (541)488-4399
The Websters
Ashland, OR · (541) 482-9801

Artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival, the nation's oldest and largest rotating repertory theatre, presents its 2002 season of eleven plays in three theatres. Current performances at the New Theatre: William Shakespeare's *Macbeth* (through Nov. 3); and *Handler* by Robert Schenkkan (through June 30). Currently in the Angus Bowmer Theatre: *Idiot's Delight* by Robert E. Sherwood (through July 14); William Shakespeare's *Julius Caesar* (through Nov. 3); *Noises Off* by Michael Frayn (through Nov. 2); and *Who's Afraid of Virginia Woolf?* by Edward Albee (through Nov. 3). On the Elizabethan stage: William Shakespeare's *The Winter's Tale* (June 11-Oct. 11); *Titus Andronicus* (June 12-Oct. 12); and *As You Like It* (June 13-Oct. 13). The festival also offers The Green Show in the Courtyard (June 11-Oct. 13); The Feast of Will (June 21); The Daedalus Project (Aug. 19); as well as a number of lectures, backstage tours, concerts, and park talks. (541) 482-4331

◆ Southern Oregon University's Department of Theatre Arts presents *Cabaret*, the award-winning classic with music and lyrics by John Kander and Fred Ebb, book by Joe Masteroff, based on a play by John Van Druten and stories by Christopher Isherwood. Join 1929 Berlin's nightlife as SOU brings the legendary Kit Kat Klub to the Center Stage Theatre. Performances run Thursdays-Sundays, through June 2 @ 8pm and Saturday June 1 at 2pm. (541) 552-6348

◆ Oregon Cabaret Theatre presents *Route 66*, June 7-Sept. 2 with Previews June 5 & 6 and performances Wed.-Mon. @ 8pm (No Tues. shows and no matinees). Take a high-octane joyride with a truckload of rocking pop songs from the '50s and '60s. (541) 488-2902

◆ Actors' Theatre in Talent continues its presentation of *The Rainmaker* by N. Richard Nash, through July 1 @ 8pm and Sundays @ 2pm. This American classic tells the tale of a charismatic con man who brings hope to a town and love to the heart of a lonely spinster. (541) 535-5250

Music

◆ Britt Festivals celebrates its 40th year of entertainment on the hill in Jacksonville, under the stars, with the stars-June 7-Sept. 7 beginning with the following line-up: Fri. 6/7 Jethro Tull/Young Dubliners @ 7pm; Sat. 6/8 The Trail Band @ 8pm; Sun. 6/9 INXS/Special

Guest @ 7:30pm; Fri. 6/14 Big Bad Voodoo Daddy/Special Guest @ 7:30pm; Sat. 6/15 Huey Lewis and the News @ 8pm; Sun. 6/16 Arturo Sandoval/Los Hombres Calientes @ 7:30pm; Fri. 6/21 Beach Boys @ 7:30pm; Sat. 6/22 Keb' Mo'/Maria Muldaur @ 7:30pm; Sun. 6/23 Cowboy Junkies/Special Guest @ 7:30pm; Thurs. 6/27 Tower of Power/The Sons of Champlin @ 7pm; Fri. 6/28 Cliff Eberhardt, John Gorka, Lucy Kaplansky and Cheryl Wheeler @ 8pm; Sat. 6/29 King's Singers @ 8pm; Sun. 6/30 Natalie MacMaster/Special Guest @ 7:30pm. Also, on Sat. 6/15 prior to the concert, the Sunset & Star Gala Fundraising Dinner will be held for a limited number of reservations and will be catered by Gogi's Restaurant. (541) 773-6077 or (800) 882-7488 or www.brittfest.org



Art by Bruce Richards (above) and ten other artists will be featured in L.A. Sampler at Davis & Cline Gallery in Ashland.

◆ Old Siskiyou Barn presents Viva Voce & Friends on Sat. June 1 @ 8pm. Rick Soued & Tish McFadden are joined by friends in another great '60s/'70s sing-along program. Reservations required/Admission \$8. (541) 488-7628 or thebarn@directway.com

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

June 15 is the deadline for the August issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ Rogue Theatre in Grants Pass presents three performances: Buckwheat Zydeco on Sat. June 1 @ 8pm \$18/\$20; Cold Blood with Lydia Pense on Sat. June 8 @ 8pm \$18/\$20; and David Grisman Quintet on Fri. June 28 @ 8pm \$36/\$38. (541) 471-1316

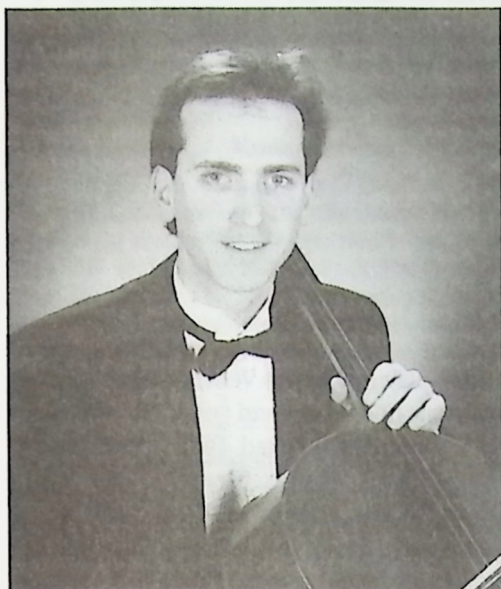
◆ St. Clair Productions presents songwriters Peter Mulvey and Jeffrey Foucault on Fri. June 14 in a wine tasting and winery tour @ 7pm and concert @ 8pm at the Paschal Winery, 1122 Suncrest Rd., Talent. Tickets \$16/includes one glass of wine or nonalcoholic drink and are available at the Music Coop in Ashland. (541) 535-3562 or www.stclairevents.com

◆ The Talent Barn presents fusion sitar master Prem Joshua on June 16 at 8pm at 1828 Anderson Cr. Tickets \$15 and are available at Soundpeace and One World. (541) 535-5361 or www.premjoshua.com

◆ The Palo Alto Chamber Orchestra, under the direction of Peter Jaffe, returns to the Oregon Shakespeare Festival's Elizabethan Theatre for a concert on Mon. June 24 @ 8:30pm. The program includes music by Mozart and Grieg, with nationally acclaimed soloist Julian Hersh performing the Haydn *Cello Concerto in D*. Tickets are \$10/general and \$7 for JPR Listeners' Guild members, OSF members, CMC members, students and seniors. (541) 482-4331

◆ SOU Extended Campus Programs presents the Music Institute for Development of Personal Style, founded and directed by Sherry Kloss, a longtime associate of Jascha Heifetz. The Institute affords violin and piano students the opportunity to explore stylistic music-making and true duo partnership. A gala faculty concert, reception and silent auction opens the Institute on Sun., 6/23, 8pm. A silent auction and dessert and wine reception will follow. On Tues. 6/25, at noon, a recital by selected Institute participants at the Center Stage of the Dorothy Stolp Theatre. Thursday 6/27, 7:30pm, features a recital by selected Institute participants, First United Methodist Church in Medford. Sunday 6/30, at 3pm and 7pm, closing concerts by Institute participants at the Center Stage of the Dorothy Stolp Theatre. Interested observers may also attend morning and afternoon coaching sessions, Monday through Saturday. (541) 552-6901 or www.sou.edu/musicinstitute.

◆ The American Band College presents its annual concert at the Craterian Ginger Rogers Theater, 23 S. Central, Medford, on Wed., 6/26,



Cellist Julian Hersh performs with the Palo Alto Chamber Orchestra in Dunsmuir on June 22, and in Ashland on June 24.

8pm. Two 90-member bands comprised of band directors from over 40 states and three foreign countries. Guest conductors Col. John Bourgeois and Kenneth Bloomquist. Guest soloist is Patrick Sheridan. (541) 779-3000

Exhibits

◆ Schneider Museum of Art on the campus of Southern Oregon University continues its presentation of *Regional Perspectives* through June 15. Collages, paintings, drawings, pastels, computer generated digital prints, photographs, ceramic sculpture, and metal sculpture are included. On June 28 *Crater Lake Centennial Exhibition* opens with forty-nine national and international artists' interpretations of Crater Lake (see feature, p. 8). This exhibit runs through Oct. 5. Museum hours are Tues.-Sat. 10am-4pm and First Fridays 10am-7pm. (541) 552-6245 or www.sou.edu/sma

◆ FireHouse Gallery in the Historic City Hall at the corner of 4th & H Sts. in Grants Pass continues its presentation by Lynn Curtis: *Point of Departure* through June 22. First Friday Art Night will be held on June 7 from 6-9pm. (541) 956-7339

◆ Grants Pass Museum of Art presents *Dreams Without Boundaries*, JJCJ, SOASTIC, JAIL, Adult Corrections & Youth through June 29 with a Reception on First Friday June 7. (541) 479-3290

◆ The Living Gallery presents new work by Joseph Lesser, in pastels and oils through the month of June. Located at 20 S. First St. downtown Ashland, an artist reception will be held on First Friday June 7 from 5-8pm. (541) 482-9795

◆ Aalto Gallery presents two distinctive shows during the month of June. Photographer Todd Davis displays his work from June 4 to 15 with a reception First Friday June 7 from 5-8pm. From June 18-29, Portland artist, Deanne Belinoff's paintings will be on exhibit. (541) 482-2069

◆ Davis & Cline Gallery presents an *L.A. Sampler* from June 7-29. The exhibit features the

mixed media work of eleven Los Angeles artists. Hours are Tues.-Sat. 10am-5pm. (541) 482-2069

Other Events

◆ American Association of University Women, Ashland Branch, presents its 7th Annual Garden Tour on Sun. June 2 from 1-5pm. Six gardens, including a community flower and vegetable project, to a private haven centered on a koi pond, will invite visitors to explore the possibilities offered by water features, bridges, rock walls and meandering pathways. Light refreshments will be served. Tickets are \$10/\$5 and are available at Paddington Station. (541) 482-3700 or e-mail inquiry at: aauwgarden@cs.com

◆ Davis & Cline Gallery announces June's *Coffee and Art Walk* on Sat. June 15 from 10am-12 noon on A Street between 4th and 5th Sts. in Ashland. Sponsored by the five "A" Street Art District galleries (Aalto, Davis & Cline, Living Colors, JEGA, and Studio A.B), the monthly event features special exhibitions, artist lectures, demonstrations, discussions and refreshments. (541) 482-2069

◆ The Grants Pass Museum of Art presents its 7th Annual Art in the Garden Tour on Sat. June 22 and Sun. June 23 from 10am-4pm. Tickets are \$12. (541) 479-3290

◆ Celebrating the completion of its new sanctuary, Havurah Shir Hadash presents a concert with Rabbi Aryeh Hirschfield on Sun. June 23 @ 7:30pm. Rabbi Hirschfield performs original Jewish music combined with storytelling and mystical teachings. Located at 185 N. Mountain, Ashland, tickets are \$15/\$7. (541) 488-7716

◆ Southern Oregon Historical Society presents *History in the Making: Jackson County Milestones, Phase II* opening in June at the Jacksonville Museum of Southern Oregon History. Colorful recreations and interactive media explore the history of local industries, such as timber and winemaking, as well as the Information Age in Jackson County. Admission is charged. (541) 773-6536

◆ Southern Oregon Historical Society announces the historic Hanley Farm in Jacksonville open for the season. Special theme weekends are offered with live demonstrations, hands-on activities, and fascinating peeks into history. Admission is charged. (541) 773-6536

◆ The Rogue Gallery & Art Center has changed the hours for its popular Drop in & Draw program. The new hours are 2:30-4:30pm every Wednesday. The fee is \$2 per child and all materials are provided. (541) 772-8118

◆ The fourth annual summer solstice celebration will be presented June 21-23 by Walk in Peace at the Wellsprings, just north of Ashland on Highway 99. Music, arts, crafts, food, ceremony, storytelling, dancing and drumming in conjunction with the solstice and world peace and prayer day. Tickets \$12 weekend/\$5 day; available at One World, Ashland. Kids under 12 free. (541) 482-4241

KLAMATH FALLS

Exhibits

◆ The Klamath County Museum presents Crater Lake Historic Photographs & Memorabilia display at the Museum, 1451 Main St., Tues.-Thurs. from 9am-5pm. (541) 883-4208

Other Events

◆ Two Rivers Village Arts presents photography and photographers as featured artists for the month of June. A Reception will be held June 1 @ 5:30pm. (541) 783-3326

UMPQUA VALLEY

Theater

◆ Umpqua Actors Community Theatre presents *Noises Off*, June 7-30 at the Betty Long Unruh Theatre. Call for time and ticket information. (541) 673-2125

CONTINUED ON PAGE 31



Guitarist and songwriter Peter Mulvey performs along with Jeffrey Foucault at the Paschal Winery in Talent on June 14.



RECORDINGS

George Ewart

West Coast Jazz 2002

Three things are important in getting recorded music out to the public: first, getting the cash together to produce the recording; second, getting it out to where the public can buy it; lastly, and most importantly, having something to say with the music. There are quite a few great musicians out there who need to put their music before us beyond just in live performance.

A few years ago, Portland alto saxophonist Warren Rand self-produced an album of Tadd Dameron tunes (*Dameron II & V*, available from W.R., 3716 S.E. Bybee Blvd., Portland, OR 97202) that featured him in a duo and quintet setting. The result was

remarkable; the duos with Dave Frishberg on piano were simplicity personified. You could whistle or hum them; they stuck in your mind. The quintet tunes featured the great jazz musicians of Oregon, including drummer Mel Brown, the late bassist Leroy Vinnegar, trumpeter Paul Mazzio, and pianist Randy Porter; they were straight ahead masterpieces. For all the virtuosity of instrumentation, the album was very difficult to locate in record stores and had little distribution outside of the Portland/Salem area.

Warren became fluent by "old fashioned practice and playing in blues bands, usually in those sharp keys." He also took Dexter Gordon's advice when he was young and played sustained tones a lot... "Quite a lot!"

That was then, by now. Now it's time to come out with a new one, Warren, and we're eagerly awaiting your latest inspiration.

Another talented group that needs to produce their first CD is Redding's own band Sax Therapy. Led by family practitioner Dr. David Short on baritone and

tenor saxes, Sax Therapy mixes original compositions with jazz classics, pop vocals (mostly Cole Porter, and Gershwin), and classical pieces for saxophone quartet. Dr. Short joined the community college jazz band and fell under the tutelage of Roger Hogan. He has developed into the most improved local reed player that I've seen in the last twenty-five years.



THERE ARE QUITE A FEW
GREAT MUSICIANS OUT THERE
WHO NEED TO PUT THEIR
MUSIC BEFORE US BEYOND
JUST IN LIVE PERFORMANCE.

In recent years, Sax Therapy has expanded into a sax quintet with piano, bass and drums rounding out the group.

Roger Hogan, former member of the U.S. Air Force Band called Airmen of Note, contributes original material and arrangements, as well as playing tenor, alto, and soprano

saxes and flute. He graduated from the U.S. Air Force School of Music, studied with Buddy Collette, and Jerome Richardson. He is, without a doubt, the most talented musician in Redding, who pushes everyone associated with him to play their best. A jazz purist, he was in the movie *Ain't Misbehavin'* with Nell Carter (available on video), and is a world-traveled musician. Dr. Mitch Hawley used to teach biology in a local high school, but he got the itch to treat feet and became a tenor and alto-playing podiatrist. Hawaiian musician, Chris Uchibori plays alto, flutes and conch. He teaches music at Evergreen H.S. in Red Bluff, and has studied under Tristano-school saxophonists Warne Marsh and Gary Foster. The fifth saxophonist, Jeff Jones, worked for the Forest Service in the Santa Cruz National Forest, then transferred to Lassen National Park, and retired to teach music at Bishop Quinn High School. He also arranges music for the group and the Straight Ahead Big Band.


Also in the group is guitarist Bernie Baker, owner of Bernie's Guitar Store in Redding. Bernie started out because of the

guitar playing of The Ventures, but quickly realized how dead-end rock & roll was. John Gonzales, of Red Bluff, plays piano. Dan Kinkel is on drums, and Greg D'Aurgelli is on bass (and sometimes sax and flute!). Both are from Chico. All are teachers of music, and have talent to boot.

As you can probably tell, it is often difficult to put this far-flung group together, which makes it all the more important for them to produce their own CD.

Roger Hogan was lucky enough to have a lawyer's wife underwrite his *Spirits of the Gathering* CD (available from rhogan7061@aol.com). He also has self-produced several other offerings of his ensembles. Seems like they ought to be able to produce their own music mix with no trouble, considering all the doctors and teachers in the gang. They certainly have the sound and the talent. And I, for one, would love to hear them over and over again.

Now, about distribution...Blue Note Records founder Alfred Lyon used to sell records he produced (often of unknown artists) out of the trunk of his car. Get it together, fellas, and put that music before a waiting public! Of course, it means touring our State of Jefferson, but your music deserves to be heard. And musicians in Ashland need to flex their chops in areas other than Medford/Ashland/Grants Pass vineyards & brewpubs. Musicians come from as far away as La Crescenta, Richmond, and Portland to serenade us with their music. It's time to book some gigs in other places for a new and expanded audience. We love you.

When much jazz has no committed distributor, it's another reason to tune into Jefferson Public Radio and *Jazz Sunday*. You can always find it there. 

George Ewart hosts *Jazz Sunday* each week on the Rhythm & News Service from 10 a.m. to 2 p.m.

Music

◆ Umpqua Community College Fine Arts Department presents the Summer Festival Orchestra, conducted by Dr. Jason Heald, on June 26 @ 7:30pm at the First Presbyterian Church. Tickets are \$5 per person/\$12 family (limit 2 adults, 3 children) and can be purchased at Hanson Jewelers in Roseburg or at the UCC Fine Arts Office. (541) 440-4691

Exhibits

◆ Deer Creek Gallery in Roseburg presents Susan Comerford's *Crater Lake Series* exhibit June 12-July 10. Hours are Wed.-Fri. 11:30am-5:30pm. (541) 464-0661

Other Events

◆ Umpqua Valley Arts Center presents a Summer Arts Festival in Fir Grove Park June 28-30. Artists' booths, children's activities, food and entertainment will be featured. Hours are Fri. 12-8:30pm, Sat. 10am-8:30pm, and Sun. 10am-6pm. (541) 672-2532

OREGON & REDWOOD COAST

Theater

◆ Chetco Pelican Players presents Lerner & Loewe's *My Fair Lady*, directed by McCurley & Fox, opening June 7th, at the Performing Arts Center in Harbor. (541) 469-1857 or (877) 434-4137

NORTH STATE CALIFORNIA

Music

◆ The Palo Alto Chamber Orchestra, under the

direction of Peter Jaffe, returns to the Dunsuir Botanical Garden for the 12th annual *Tribute to the Trees* concert on Sat. June 22 @ 6:30pm. The program includes music by Mozart and Grieg, with nationally acclaimed soloist Julian Hersh performing the Haydn Cello Concerto in D. An *al fresco* dinner catered by the Trinity Café of Mt. Shasta will be served at 5pm. Dinner/Concert tickets are \$25/\$20 and concert only \$10/\$8. For dinner reservations call the Dunsuir Recreation District. (530) 235-4740

◆ Yreka Community Theater presents singer/songwriters Karla Bonoff & Kenny Edwards on Fri. June 28 @ 8pm. Tickets \$15/\$17.50 available in Yreka: Chamber of Commerce, Nature's Kitchen, and in Mt. Shasta: Village Books. (530) 842-2355

Exhibits

◆ Redding Museum of Art and History continues its presentation of *A Case for Collecting: The History of the Redding Museum's Basket Collection* through Summer 2002. (530) 243-8850

◆ The Ferndale Arts Cooperative gallery is located at 580 Main Street in the Victorian village of Ferndale and is open daily from 10am-5pm. (707) 786-9634.

◆ North Valley Art League presents *Here, There and Everywhere: Watercolors* by Evelyn Kendall and Muriel Weissberg through June 29. A reception will be held June 2 from 1-3pm at the gallery located at 1126 Parkview Ave. in Redding. Hours are Tues.-Sat. from 11am-4pm. (530) 243-1023. □

From p. 16



Former JPR news department members now winning awards elsewhere include Jeff Brady and Sarah Ferren.

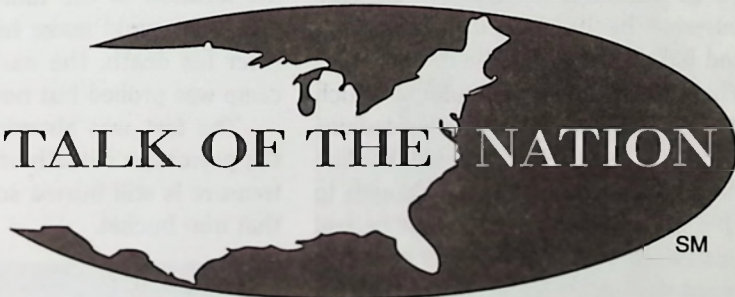


radio station—the place where I first learned radio. I was there for the 20th anniversary, as a student and a public affairs programmer. I had not planned to do radio professionally, and did it for free for 14 years, and loved every minute. I guess that's why I understand the motivation of the volunteers in the news department. JPR can't pay for more news staff right now, but we can create a place where people want to be creative and contribute to the community. And we can offer internships to university and high school students.

This week, a senior at North Medford High School completed his senior project in our newsroom. Dan Johnson conducted research and recorded interviews, transcribed and created a script and came in the studio to produce a 10-minute in-depth report on Oregon's educational benchmarks, the CIM and CAM. It was broadcast the same day. I was stunned at his accomplishment, and in no way do I take credit for it. He's a bright young man and learns quickly! But I can say we played a part—provided an opportunity and a venue where he and others can excel. Maybe he will volunteer for a while, until he becomes the competition. □

Lucy Edwards is News Director of Jefferson Public Radio. *The Jefferson Daily* can be heard each weekday on the Classics & News Service at 4:30 p.m., and on the Rhythm & News Service at 5:30 p.m.

THE TALK OF THE NATION



SM

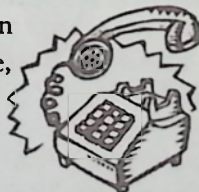
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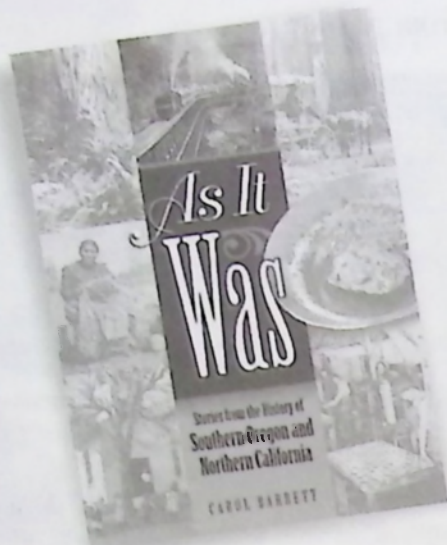


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News & Information Service
Weekdays at 11am

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As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

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AS IT WAS

Carol Barrett

Lost Gold Bags

One of the partners in the firm of Abrams and Company of Bear Creek, Oregon was given the task of delivering gold to the bank. On July 16, 1856, fourteen hundred ounces of gold dust were loaded into saddle bags and the man set off for town. On the road something frightened the mules, who took off. During their flight, the saddle bags must have become loose and dropped off. The mules were eventually found about eighteen miles away but no one admitted to finding the bags of gold dust.

Source: *Umpqua Trader*, 1975: Vol XI, #2

Lost Cabin Mine

Very early in the gold rush, a prospector crossed the Coast Range near the mouth of the Klamath River and began to search for gold in the foothill ravines near shore. He was alone and well supplied with provisions. One day he struck a bonanza that seemed to him to be solid gold. Hastily he built himself a cabin shelter. He worked at a frantic pace to amass a fortune and return to his home in the east. He concealed what he had mined in an underground hiding place near the cabin.

The miner had accumulated much wealth and was near his goal when Indians attacked him, burned his cabin and left him for dead. The miner recovered enough to find his way to a mining camp but he had lost his memory. In camp he was identified and went east to his home. Here his condition deteriorated but on his deathbed his memory returned. He described to his family and friends the hidden treasure and how to find it in the secret vault he had made in the ground. After his death, some family members traveled to California but were never able to find the cabin site or the hidden treasure. Presumably the gold is still waiting to be found.

Source: *Recreation Guide 1976*, |
Pioneer Press, Fort Jones.

Lost Gold, Fort Grant

During the Civil War, Fort Grant was built to house the new southern Oregon recruits. It was about a mile south of Phoenix, on the banks of Coleman Creek. Local prospectors, cattlemen and others used the paymaster as a kind of banker and deposited money with him. It was made up largely of five, ten and twenty dollar gold pieces, as paper currency was almost unheard of. Periodically the paymaster would take the money into Phoenix and deposit it in the bank.

PRESUMABLY THE TREASURE
IS STILL BURIED SOMEWHERE
THERE IN THAT IRON BUCKET.

The paymaster kept this money, along with the government funds, in a large iron kettle which he buried in a hidden spot. One day he suffered a stroke and was unable to talk. He tried to draw a map to the location of the hiding place but died before he could make himself understood. After his death, the earth all around the camp was probed but nothing was found.

The fort was abandoned shortly after the paymaster's death and presumably the treasure is still buried somewhere there in that iron bucket.

Source: *Oregon Oddities*, WPA

Unclaimed Gold

Benjamin Bonney was seven when he found gold. The family was headed west, and at Fort Hall they decided to take the trail for Sutter's holdings in California. Sutter was anxious to attract as many settlers as possible and was offering big inducements.

Benjamin tells us that one night on the trail, "At the foot of the Sierras we camped by a beautiful, ice cold, crystal clear moun-

tain stream. We camped there for three days to rest the teams and let the women wash the clothing and get things fixed up. "...We put in three delightful days wading in the stream. It was October and the water was low... On one gravel bar I saw what I thought was wheat, but when I picked them up I found they were heavy and the color of dull yellow wheat. I took one of the pieces ... into camp with me. Dr. R. Gildea asked me for it. That evening he came to my father and showing him the dull yellow metal said, 'What your boy found today is pure gold.' My father... didn't pay much attention to him."

Dr. Gildea got Benjamin to fill an ounce bottle with the gold. At Sutter's Fort, Dr. Gildea died. It wasn't until gold was discovered that Benjamin's uncle went back to stake out a claim where the young boy had found the gold. Philosophically, Benjamin remembers, "but it had already been staked out, and proved to be a very rich ground."

Source: *Across the Plains by Prairie Schooner*, Benjamin Bonney

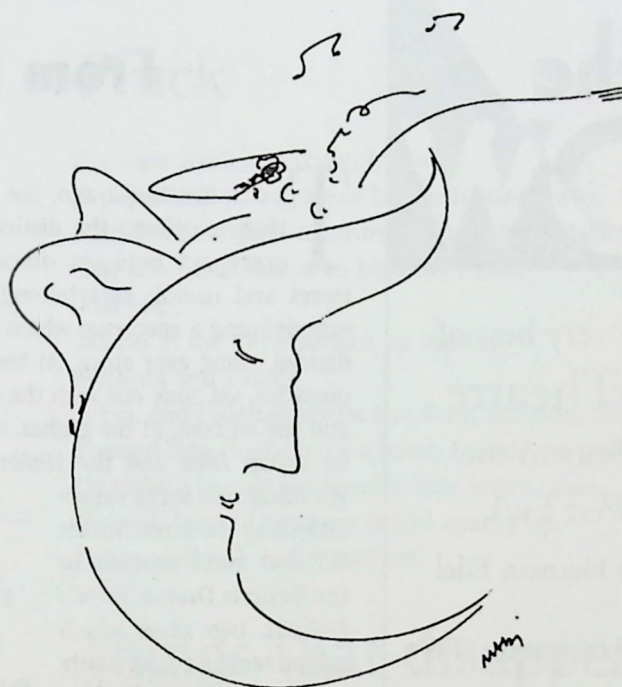


Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.



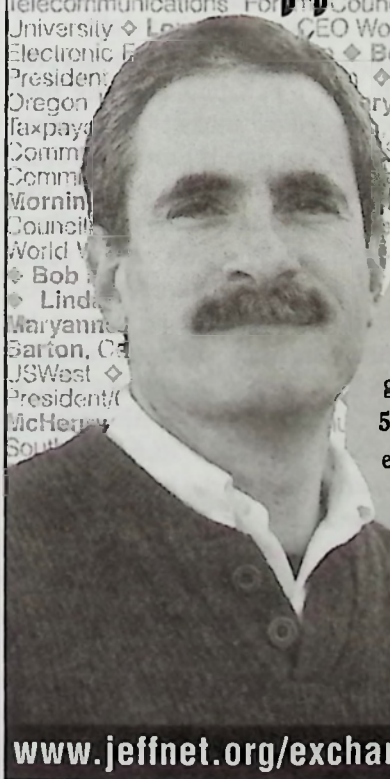
LITTLE VICTORIES

Mari Gayatri Stein



*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

WOMAN WHO SINGS THE MOON TO SLEEP.



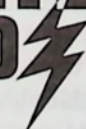
The Jefferson Exchange

with Jeff Golden

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THEATER

Molly Tinsley

From Polarity to Paradox

Twenty centuries ago, the Latin poet Horace offered the distinction in literary art between *dulce et utile*—sweet and useful, entertaining and edifying—defining a spectrum which culture has danced along ever since. At the lower frequencies, we zone out with the beach book and the sit com; at the higher, we brace up for *Moby Dick* and the History Channel. We bring one set of expectations to the farce *Noises Off* and quite another to the Serious Drama, *Idiot's Delight*, two plays which might seem to have nothing in common besides the Bowmer stage they share and their unabashed assumptions about the intelligence of blondes. So superb, though, are these OSF productions that they push us beyond any simple, expected response—each weaves both delight and instruction, warp and woof, into a dazzling, seamless cloth.

Idiot's Delight is blatantly thought-provoking. It is art imitating a reality that seethes with political conflict in five different languages. The time is Europe between the wars; the place, a failing hotel in the Italian Alps which has become the waiting room for a diverse ensemble of lost souls anxious to cross the closed border into neutral Switzerland. Among them happen to be the cute American, cockeyed optimist Harry Van (Michael Ehlich) touring with a bevy of four dumb, blonde exotic dancers, and the self-styled White Russian, Irene (Robin Goodrin Nordli) who is anything but dumb, notwithstanding her preposterous platinum hair. The budding romance between these two offers captivating moments of sweetness and wonderfully silly comedy—Harry is sure he knew Irene before under a different identity—but it is mortally threatened by the forces of History. For the eye-opening shock of this play is its foretelling of World War II and

our postmodern aftermath.

Set against the lovers is the scruffy Marxist, Quillery, played with poignant abandon by James Newcomb. He hates the “things that make us blind, ignorant and dirty” and rails so eloquently against the arms industry and jingoism that even the upperclass British newlyweds, played with adorable synchronicity by Linda K. Morris

and Gregory Linington, have to admit that he is “right about everything”: the world is ruled by warmongers, a race of atavistic children, who occupy their undeveloped minds with outmoded toys. The *real* League of Nations is the family of huge corporations which furnish

weapons to all sides.

Finally, the elements of humor and sweetness in *Idiot's Delight* make the horror of its lesson that much more shattering. In the central scene, Harry and his blondes, costumed like pastel sugarplums in satin and tulle, treat the hotel guests to a song and dance number that seduces us into grinning and bobbing along. The festivities abort abruptly when a distraught Quillery stomps in with the news that the Italians have bombed Paris. “Who knows,” he cries, “how much life and beauty has been destroyed forever?” The author of *Idiot's Delight*, Robert Sherwood, once bemoaned the fact that he always started his works with “a big message” then ended with “nothing but entertainment.” Here Quillery's subsequent execution offstage by an Italian firing squad certainly prevents that deflection.

The entertainment in *Idiot's Delight* is far more obvious than the “lesson” in *Noises Off*, which tickles like a piece of fluff until we have laughed ourselves too limp to think. Here is art imitating a reality which is imitating art, where the latter “art” is a lowbrow sex comedy, *Nothing On*. All three acts of the macro-farce focus on the open-

“
SO SUPERB ARE THESE OSF
PRODUCTIONS THAT THEY
PUSH US BEYOND ANY SIMPLE,
EXPECTED RESPONSE.”

ing act of the micro-farce, which is first rehearsed, then presented twice by an incompetent company of actors, whose interpersonal relations disrupt the performance outrageously. Among them, by the way, are two variations on the fair-haired female. Dotty (Dee Maaske), blinking out from under a monolithic, Lana Turner wig, struggles to make an acting comeback against a sea of senior moments. Brooke (Tyler Layton) is the gorgeously nubile ingénue with the mind of a bimbo.

It's not until after the hubbub dies down and we're staggering out to the lobby that we begin to suspect something profound might have been represented onstage. What is it about those doors and those characters coming and going, beyond our infantile joy in the universal game of peekaboo? Since *Noises Off* playwright Michael Frayn was to complete *Copenhagen* ten years later, it seems likely that his fluency in quantum physics was well established before he undertook the latter enterprise, in which case all the appearing and disappearing takes on a new spin.

Just as Serious Drama illuminates History, perhaps farce always offers a disguised lesson in Physics. Certainly the perennial dropping of trousers is proof of gravity, and the collapse of order over the course of the action exemplifies entropy. Here the script of *Nothing On* decays beyond recognition and sense, Dotty's feet and knee gradually give out, as do Brooke's nerves. Door handles fall off, telephone wires snap, and sardines are trampled to a paste.

But Frayn's farce takes a quantum leap beyond Newton and thermodynamics, as the characters materialize and dematerialize at seeming random, along with objects like telephones, newspapers, boxes, bags, dresses, and bottles of whiskey. As for that slimy star of show, the plate of sardines, the play's accelerating energy splits it into countless other plates, just as it converts the one burglar into three. *Noises Off* seems to embody the disembodied reality of particle physics, where matter, a manifestation of energy, bursts into existence, collides, divides, and melts away. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It is the recipient of the Oregon Book Award for fiction in 2001.

POETRY

BY JANET DANYOW HUGGINS

Pluck

So, I am small and crumpled now,
A paper that you squeeze before tossing away,
And then, for good measure squeeze hard, again.
And it is hard, almost to breathe, I find;
And yet,
Tossed in the air, I bounce up lightly,
Buoyant and jaunty,
A tap, and I skitter across the floor, amusing all the cats.
Pressed into the palm of a hand, I could go undetected,
Or make a pocket bulge with false importance.
Burned, I would send my bright sparks up,
Not annihilated, quite, you see.

Things that disappear

These are the things that disappear,
Whose beauty breaks and falls away:
The white-throated frog that sings in the marsh,
The pony asleep in the summer grove.
These are the things that stop while we are hurried away.

Water courses the once-dry wash,
And mourning doves alight in the thorn trees;
I will lay out the blue dress, the blue silk dress and coat,
But water moves over your chalk-thin bones.
A bridge joins this shore to that, fragile as a wafer
That I could snap in two with my fingers,
And it has snapped after all.

Janet Danyow Huggins is a free-lance writer, graphic designer, and sculptor who has lived in Coos Bay since 1975. She grew up in Arizona and finds that desert images continue to influence her writing. Janet's poems appeared in the KSOR Guide to the Arts in 1990.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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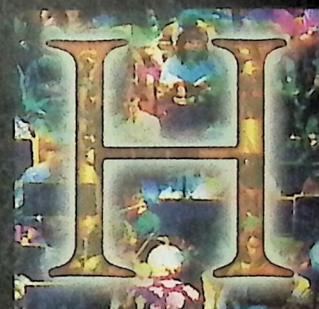
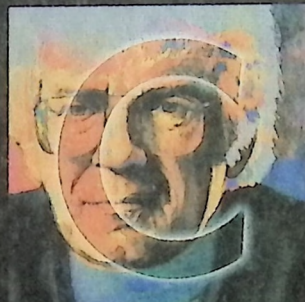
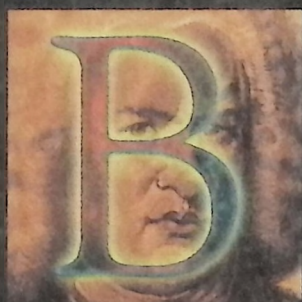
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